THE ART-UNION.

LONDON, JANUARY 1, 1848.

THE PROGRESS OF BRITISH ART.

N attentively considering the Progress of the Arts in England, we cannot fail to notice the many adverse circumstances of their past career. From the Conquest to the Reformation, Art was advanced by the Roman Catholic church, which sought here, as in all countries inheriting her ritual, to confirm the doctrines of Religion by the influence of the Imagination. At the Reformation, this ceased. Court patronage was limited; National encouragement there was none. Former sovereigns had protected the court painter; Elizabeth did no more; she valued Art as it flattered her vanity, and the people as they ministered to her power. Had her Government even been disposed to encourage what fanaticism was so anxious to destroy, the time was not favourable, for the Nation was brutalised by civil wars, distracted by religious faction, or devoted solely to maritime enterprise. There was a contest for public rights, a reformed church, and national independence; and in such days the Arts could hardly flourish. They had done so in other lands, under circumstances more depressing, or not greatly dissimilar; but public opinion, had there united the Church, the Government, and the People, for their advance; and it is only by these means that High Art can be promoted. In Italy and France, Art was the charmed ground which swayed the most adverse passions by its spell. It might be supposed, at later periods, in days of comparative tranquillity, that Painting and Sculpture would have been evoked to record the actions of the past, and that dynasties would not have decayed, have been trodden down by the crushing foot of Time, or generation after generation swept silently away, without a monument, a sign of their respect, for noble actions or great men. But it was so. The truth is, the invariable policy of the Government was to encourage our Individuality, which we love intensely, and never to interfere in matters extra-parochial or purely intellectual, in relation to National Education or National Art. The Church, too, never swerved from her first resolution, and always held a whitewashed wall as far more orthodox than any ever decorated by Masaccio, Raphael, or Correggio. Thus, pictures in churches being proscribed lest they should seduce the mind to idolatry, Government having no desire to do what a Joint Stock Company or individuals could effect as well; and our national irritability being apt to betake itself to "Public Meetings," and the great examples of "Hampden and of Sydney," for support, at the mere mention of the words "the active interference" of Government—the Fine Arts in England, from the days of Elizabeth to those of Victoria, have been forced to beg their bread at the hands of private patronage. Charles the First and George the Third sought, indeed, their more active promotion—the first from taste, the latter from principle; and it is from the days of Sir Joshua Reynolds we must date the advancement we now witness.

The Church has ceased to deliver over pictures to the civil power as heretics she was bound to proscribe, and to commit them, as Savonarola did, with pious madness, to the flames.

Government has recognised and is fulfilling its duty. There is no want of private patronage. The disposition of the people is such as every true lover of Art must have long desired. Even a "Joint Stock Company," that incarnation of our national mutuality and individuality, now exists as an "Art-Union" in every large town. The disposition and the time are favourable; but it is only by right means adapted to right ends we can hope for success. High Art, for National purposes,—as a means of Education; as the annalist of our History; as the inculcator of Moral Truths; as the promoter of Commerce; the agent towards Social Refinement;—this only is worth promoting, worth struggling for to promote. Let us review the ground we occupy in this respect, and examine how far our present position will justify our confidence in the future "PROGRESS OF BRITISH ART."

We place, for this purpose, THE ROYAL ACADEMY first: and consider its latest EXHIBITION. What is the excellence you seek—the ideal you would realize in painting? In Design—Nature, Truth, Poetry. In Form—beauty; in Colour—harmony, strength, brilliancy of tints, soft and gradual transitions, such as our bounteous earth displays, her shadowy offspring. Gave the Royal Academy no evidence of this? Then for themes, motives, the indicators of the artist's mind. Do we not seek the Landscape as if we breathed there; marked the distance as if the eye could traverse its receding depth; saw the clouds surging o'er the vast expanse of heaven; could watch a world fade beneath the dewy tints of even, or arise again in beauty beneath the hazy light of morn? Do we not desire also those emanations of High Art, Christian in their origin and design, conceptive illustrations of those scenes where He who more than human, yet not less Divine,—in whose heart the fulness of Love, Peace, and Justice dwelt,—and whose mind so pure, so deep, so strong, so holy, gave strength to the weak, made the timid brave, the heartless beneficent, and men of slow tongue full of power and persuasion? Do we not require also realisations of the past events of our own History, that drama of human greatness, of which Shakspere and Jonson were the poets, and of which the world has been the theatre? Are we beyond the lessons taught by the Romance of Social life, with its incidents so blended with the affections, its action but a page torn from the book of Nature? Did not the Royal Academy present works in all these departments, the themes well chosen and well treated? There was no mark of a distinctive school, but there was the freshness of Nature, the freedom of the mind nourished by her truths. Moreover, the exhibitors were, for the most part, young; and we cannot but think if even that eternal artistic quotation—"Sir Joshua," had been present, HE would have borne able and ready witness to the PROGRESS of the ENGLISH SCHOOL, and to the Academic system here taught, free alike from the Archæological pedantry of the Germans, and the classic fripperies of the French. True it is that, in his love of High Art, he might have sought for greater indications of the Historic Style; but the Sir Joshuas of all periods should remember that Artists must live, and so long as Government requires little, the Church and Public Institutions less, Art must consult the individual,—who is satisfied with the portraits of the domestic circle, and the pictures of "Genre" wherewith to decorate his Hall. Ambition is a great incentive to action; so also is necessity. Men are lawyers upon calculation, Artists from impulse; one flourishes by the viciousness of human nature, the other through its refinement. If a Nation be indifferent to Art, its professors must still live. There may be weeping and gnashing of teeth, but Genius is subdued in time, and works for the requirements of the household. Our daily duty is daily bread. We adapt ourselves to the circle in which we move. Who would discourse of Homer or of Dante with a dull vain man, to whom no ideas are great but the diseased conceptions of his own mind. Who would cry "Base Lucre" on the Stock Exchange? We cannot reproach Artists with devotion to the lower departments of Art until we have provided them with a sphere of action in the higher.

The EXHIBITION AT WESTMINSTER HALL we consider the most important of the year; and although opinions of PROGRESS in this respect must necessarily be somewhat hypothetical, we believe the following to be well founded:—"The evidence of ability afforded," say the Commissioners, "has been most satisfactory; we remark that several of the Artists, who had before distinguished themselves in Cartoon drawing, have shown, by their works on this occasion, that they are well qualified to execute Oil Pictures on a large scale"

We next refer to ARCHITECTURAL IMPROVEMENTS; and have no reason to modify the opinions we before expressed as to a more generally diffused taste. The new wing of Buckingham Palace, will be soon completed from designs by Mr. Blore. It has the approbation of Lord John Russell, Lord Morpeth, Lord Lincoln, and Lord Ellesmere. The British Museum belongs apparently to that class whose curse it is to be neither praised nor blamed. We write beneath its ban. The Carlton, the Army and Navy club will present "rifacciamenti" of the Library of St. Mark, and the Cornaro Palace, Venice. The Museum of Economic Geology, by Mr. Pennethorne, in the Italian style, will possess one lofty doorway boldly designed and elaborately ornamented. These constitute our national works.

Whilst on this subject we would urgently press upon the people the discouragement of all projects for cheap public buildings. High Art, is most Art,—is alone Art,—a Joint Stock Company, may build by "Contract Art," individuals by "Caprice Art," but a nation only can, by "Pure Art,"—every example of parsimonious inability erected by a Government, retards refinement, debases taste, and disgusts genius. Let any man the most indifferent or the most bigoted, the "Flâneur" who gapes listlessly, the "True Briton," who sneers conceitedly over all he sees in Continental States, be honestly put to the "question," and without the slighest torture he must admit the great superiority of Foreign Public Edifices over those of his own land. Too idle to ascertain the cause, they would both ascribe it to the inability of our Architects. This however is frequently unjust. The inability is want of power, of adequate means, a well regulated system. We require an efficient Board of Public Works, upon whose responsibility these should be erected. We want a more sound state of public opinion, a deeper sense of the importance of High Art towards the refinement of the people. Is there no hope of this? We reply—Yes, the means are at work, they will ensure the desired end, the seed is sown, the harvest will be gathered in, our bread is cast upon the waters, it will return to us after many days.

The NATIONAL GALLERY is daily thronged by a multitude struggling through imperfect powers, to the conception of the Truthful and the Beautiful in Art. Mr. Vernon's munificent gift will place before them, many works of the masters of their own land. In 1845, 160,791, In 1846, 170,879, visitors were admitted to Hampton Court alone. Nor can it be said they went:—

'Not for the Pictures, but the Porter there.'

for no one can have mingled among them, and not have retired proud of the order, the respect, the intelligent interest observable in the mass.

Go into the cottages of the poor, or of the humbler middle classes, and you will find a desire for their adornment with a higher class of engravings. Go into the mansions of the wealthy, and it is not now solely what is costly, what is manufactured, won at Lady L—'s raffle, or purchased at Peter Coxe's auction, which is shown you, but a work of art, on which the mind rests and the imagination dwells, alike from its merit and its associations. The same patronage on the part of the higher classes to artists of merit is extended; on the part of manufacturers a similar desire to encourage Design; and there is hardly a shop in the metropolis that does not evince proofs of greater originality, and more successful imitation. The best pictures at the exhibitions are soonest sold; copies—heretofore, originals—of the old masters, are now out of the market.

THE SCHOOL OF DESIGN too long subject to disquietude from within, which crippled its utility, has been now remodelled, and we trust a system that will combine technical power with the knowledge which lectures and daily class-teaching impart of the principles of the laws of beauty in design, together with their application to special branches of Industrial Art, and the general conditions necessary to be observed in order to render the execution of a design practicable, will be adopted and consistently maintained. It is idle to suppose the Industrial have no connection with the Fine Arts; they are as twin sisters. They are founded on similar principles, allied with the same feelings,

have their origin in an equal refinement of the faculties are conducive to the one end.

The Fine Arts appeal to Memory and the Imagination; awaken the sense of the Beautiful, and tend towards the perfection of judgment, on all comprised within their sphere. The Industrial is the same power, imparting to matters of utility beauty of form, and associate harmony of colour. They blend more with the daily wants of life; and enter more immediately into the transfer of commercial wealth. Raphael designed for them at Rome; Rubens directed the industry of the workshops of Flanders; Richelieu patronised, Colbert protected, Florence rewarded them; it is in England alone they have been hitherto neglected.

Here we must close our review. We admit its imperfections, we acknowledge it to be superficial, indicating rather the course of the stream by what floats on its surface, than by observations on its sources and its current. But to this we are restricted. Yet let not these be considered as in vain. Who could have prefigured the greatness of any nation, by opinions formed in its origin? The shepherd huts of Athens, the robber confederacy of Rome, the first Pontificate, hardly known beyond its episcopal domain! Florence, Genoa, Venice, a colony cast upon a coast, or driven there as outcasts, a horde located by the beauty of the plain—were not these the seats of power, of Literature, Science, Art? How hardly shall men outlive the influence of their citizens! The dynasty of the Egyptian is an ill-told tale; the conquests of Alexander are no more to us than a romance; the kingdom the Saracens founded exists but upon the map. Islamism, which threatened to reduce the world still lingers only by the forbearance of its states. Of all their glories, what has survived? ART!—in that Egypt is present—by that we yet trace the conquest of the Macedonian, the irruption of the Saracen; and when the Moslem shall be driven back by the onward step of European interests, you will read the history of a destroyed faith, in the ruins of the Mosque. There is no period more exciting, which possesses greater characteristics, higher poetic features, than the History of the Dominion of the Moors in Spain. It was mighty, brave, enduring, but the dynasty of the Caliphs fell beneath the superstitious courage of Christendom. Where do you now trace their influence? In Literature and Art—the Alhambra, and ballad poetry of Spain.

Thus Art is as History, and this it is which imparts to its ruins their moral grandeur. But it is the misfortune of nations strictly commercial, to allow their interest to centre in matters purely of that nature. This begets an egoism unknown to the empires of old. We barter, we construct, we wage war, make peace—solely for our own ends. The chivalry of conquest is no more; the glory of enterprise has ceased; all we now calculate upon is gain. We daily feel the want of a lever to uplift this selfishness, and to free the thoughts of man from the habitual worship of self. As a people, we are remarkable more for the power of the individual Will in its continually sustained action, than by impetuosity of passion. Our refinement and intellectual progress is rather the work of reason than of the imagination; our convictions are deduced, not transmitted, or if so, are retained by our abiding faith in their original correctness. To such a people, when once the moral influence of Art is known, her future course is certain. We shall not make it the symbol of superstition as the Egyptian, nor reduce it to the mere badge of conquest as the Roman; it will be the sign with us of a pure Faith, an enlightened Government, instructed classes. If there be any sorrow, if there be any strife, Art is the record which links us lovingly with the past; that neutral ground whereon men meet with the heart and the aspect of friendliness and union. Democracy and aristocracy here unite; the favourite and the outcast of fortune; and before her works, the followers of opposing dogmas stand mutually imbibing that doctrine which emanated from heaven, to unite all beneath—the doctrine of Peace on earth, and of Good Will towards men. For what are the highest aims of Art but to express intellectual Truth, intellectual Beauty, intellectual Faith; and even as the individual struggles towards the perfection of this in himself, should a Government seek to advance it in a Nation; since without moral, political progress there is none. Time rolls stealthily onwards, and every year sweeps from the earth its masses to the grave. Has that man ever lived who would not be remembered? Should we as a nation so live, that we leave no records but those which commerce transmits? Rather let us so live, that alike by our monuments as in our laws, the future dwellers of the earth may say,—they were a people over whose dominion the sun never set, but whose conquests were not like those of the Roman and the Arabian, of the sword—but the acquirements of commerce, refined by the influence of Religion, and the PROGRESS of the ARTS of PEACE.

THE BREAKFAST PARTY.

PAINTED BY EDWIN LANDSEER, R.A. ENGRAVED BY E. FINDEN.

FOR the picture of which we append an engraving, we are indebted to the courtesy of Lady Dover. It was painted, we believe, in the year 1834, for the late Lord Dover; and it forms the leading attraction of a small, but very choice, collection of British Works gathered by the noble lord; whose taste had been ripened by travel, and who conferred honour upon the rank he bore, by that cultivation of mind, which gave him eminence in literature, science, and art.

It is in this class of subjects that Mr. Landseer excels, in which, indeed, he is unapproachable in modern times, and in which, it is scarcely too much to say, he surpasses all predecessors; High Art it is not; it is not even Art of a high class; but it is the very perfection of imitation, combined with genius of the rarest, if not of the loftiest, character. That it has been appreciated in our age, no one will deny; the published prints from the pictures of Mr. Landseer have enjoyed a popularity almost exceeding belief; if the test of popularity be, as we presume it must be, the extent of sale.

We cannot, however, feel regret at knowing that the tide of public favour no longer flows so exclusively in this channel; that there by no means exists so great a "rage," as there has been, for productions of this order; and that, though Mr. Landseer will be for ever renowned as the 'Raffaelle des chiens," his true fame will be obtained by productions such as the "Bolton Abbey," the "Highland Drovers," and the "Deer-stalker's Return;" they have their birth in higher and nobler conceptions than those which commemorate the heroes of the kennel and the stable.

Our observations do not refer to works such as that we have here engraved; verging upon the better order, it has all the qualities and characteristics for which the Artist is celebrated. But publishers have been too eager to circulate productions of a class, interesting to a few, but in no degree calculated to aid the higher purposes of Art.

There is no living painter capable of nobler or loftier achievements; he has but to select a worthy theme to become a great teacher; and now that public feeling, or fashion, is seeking companionship with Art, in higher paths than those to which he has hitherto been its conductor, he will do wisely and well to let his aim be commensurate with the advancing spirit of the age, and his genius keep pace with the on-march of intellect.*

* This engraving may be considered as the first of a series of examples of British Art; which will, in due course, comprise the works of all the leading artists of our school; the list we publish elsewhere will show that we have already in the hands of engravers, paintings by Eastlake, R.A., Maclise, R.A., Callcott, R.A., Etty, R.A., Wilkie, R.A., Uwins, R.A., Collins, R. A., Lee, R. A., Hilton, R.A., Ward, A.R.A., Poole, A.R.A., &c., &c.; and the collection of Mr. Vernon, which we are making active arrangements to engrave, will supply us with those of Turner, R. A., Leslie, R.A., Mulready, R.A., Chalon, R.A., Stanfield, R.A., Roberts, R.A., Pickersgill, R.A., Stothard, R.A., Newton, R.A., Jones, R.A., Hart, R.A., Sidney Cooper, A.R.A., Lance, Goodall, Egg, &c., &c., and nearly all the other British artists who have achieved fame in our age. Ultimately, the ART UNION will contain at least one example of each of the great painters of the country.

We notice this subject here chiefly to give the assurance that we have made such arrangements as will prevent the danger of disappointment in the regular supply of engravings—an evil we had to endure three or four times during the past year; that we shall be able to give the printer time to execute his work with due care; and that we shall study to avoid the issue of defective or worn impressions; in short, we hope, and believe, it will be seen that the prints published with this Journal will be in all respects as excellent and as valuable as those for which the public have heretofore paid, at least, three times the cost of the publication.

PROPOSED EXPOSITION OF BRITISH MANUFACTURES.

IT is now some four or five years since we published our first article on the application of the Fine Arts to the Industrial productions of the country. There were many who, even then, believed that good might be effected by calling attention to the perverted taste visible in what were wrongly termed *decorations;* but there were, also, many who predicted that we had entered on a path where success was out of the question; who believed that English manufacturers were hopelessly deficient in enterprise, and the English public still more hopelessly incurable in taste. Such persons were led to this false estimate of the English people, by witnessing perversions over which the people had no power of control. Art, Literature, and Science have, indeed, been ostentatiously neglected by our rulers; most of our public monuments have been rank jobs; the wildest caprice might pass for sound judgment, when compared with the discretion shown in the distribution of our miserable literary pensions; and when honours are ostensibly awarded to science, they turn out, upon inquiry, to be the mere rewards of party. If any one should write the history of British Art, in connexion with that of the administration of the Woods and Forests, for the last half century, he would be able to satisfy a perplexed posterity, that the artistic department of our administration has been wisely attached to an office, deriving its name from rustic and savage life. Who but an Orson could have devised a Trafalgar Square? Could Peter, the wild boy, imagine more grotesque incongruities than meet the eye at Hyde Park Corner? To that locality the Woods and Forests have given their perfect idea of humanity in their naked statue, belonging to that period of man's civilisation and taste

'When wild in *woods* the noble savage ran.'

We mean no personal attack on any of the noblemen and gentlemen who have successively, but not successfully, presided over this savage department of our administration; and we thankfully acknowledge that some improvements have been made by the amiable and accomplished nobleman to whom the Woods and Forests are now confided, and by his predecessor. But not to Lord Morpeth or Lord Lincoln do we look for the improvement of the public taste; it is to the people that we turn with confidence, now strengthened by experience.

With pride and pleasure we record, that the application of the Fine Arts to British Manufactures has made rapid strides within the last few years; and that Science has kept pace with this advance, developing new resources of colour and material to realise every new artistic conception of beauty and elegance. The manufacturers have bestirred themselves manfully. In earthenware, porcelain, glass, iron, and in metal work generally, the improvement is marked and rapid; the taste of the manufacturer, in production, has been matched by the taste of the public, in appreciation. Less signal, but not less real, has been the improvement in our textile fabrics—silks, poplins, mousselines, and chintzes; while the minor articles of domestic utility are slowly, but steadily, showing an increased combination of ornament with convenience. At the present commercial crisis, when our manufacturers are exhibiting some of the languidness of coursers, exhausted at the termination of too extensive a course, but are, at the same time, husbanding their resources, and preparing to collect their strength for a new race, it is gratifying to find, that cultivated taste is developing resources for a fresh career of competition with all the world, and diminishing the weight of ugliness and barbarism which too long restricted the free progress of British production. It has long been an aphorism that nothing is cheap which is not good: it will soon be an aphorism that nothing is cheap which is not beautiful. Comparative tables of prices are mere illusions, unless we can compare the articles themselves; and hence we contend, in opposition to the last number of the Quarterly Review, that the cutlery of England is cheaper than the cutlery of Germany, and the earthenware of the Potteries more moderately priced than the *Faïence* of France.

It is not our purpose to enter into any comparison of the Protective and Free Trade systems. So far as Art is concerned, the greater and wider the field of competition is made, proportionately more rapid will be the march of improvement, because

THE BREAKFAST PARTY

ENGRAVED BY L. FRIDEL, FROM A PAINTING BY EDWIN LANDSEER, R.A.

more frequent will be the collision of mind with mind. But the question is no longer at issue: Free Trade is *un fait accompli*; the Protective System is as completely overthrown as the Saxon mythology: differential duties are placed in the same category as the worship of Hertha. To bewail what is inevitable may be pardoned, but to battle about it is the consummation of human absurdity. We must become competitors with all the producers on earth. To fold our arms and lament over the grave of protection, would neither raise it from the dead, nor add to our own strength and security.

Some weeks ago, a deputation of Irish gentlemen waited on Lord Clarendon, and described a district in the South of Ireland as reduced to a deplorable state of destitution from the want of food. It appeared, from the account given by those gentlemen, that the land was fertile, the district populous, and the means of cultivation abundant. But it further appeared that the land had been neglected, that the occupants had refused to till it, and that seed and other means of cultivation had been actually rejected when tendered. And this had been done because the peasants had been taught by some of those apostles of mischief who abound in Ireland, to rely on protection, and not on their own industrial resources. Now those who keep up the cry of protection, at this side of the water, are actually endeavouring to induce the English operatives to adopt the same insane course as the Irish peasant; they would have them send delegates, to bluster, to blubber, and beg, instead of relying on their own industry and their own faculties.

We rejoice that we had, and have, faith in the artistic and inventive powers of the English people; we rejoice that these powers have been recently invigorated and developed, not by the patronage of peers or princes, but by the appreciating intelligence of the people. English manufacturers want neither patronage nor protection from their rulers, they only need that to which they have an unquestionable right, "a clear stage and no favour."

The reward of the manufacturer's enterprise is in the appreciation of the people: to this appreciation, the Copelands, the Mintons, the Oslers, the Darbys and the other spirited authors of the improvements rapidly developing themselves around us must look, to be remunerated for their risk, outlay, labour and ingenuity. But this power of appreciation is capable of being largely extended by the education of the eye; an education not to be created by making, or issuing, commissions for favourites, but to be produced by enabling men to educate themselves, by enlarging their sphere and opportunities for observation.

We want AN EXPOSITION of BRITISH MANUFACTURES; the efforts made in various directions to supply this want are at once proofs that it is felt, and that by private enterprise it cannot be supplied. The Society of Arts has done something; our own Office is doing some service in increasing the knowledge of industrial art and diffusing a taste for its productions; the Polytechnic Institution is also arranging plans for a similar purpose; so is the Society of Artists, who have instituted a Free Exhibition; but no Society and no private individual can adequately bring before the British public a fair display of the varied productions of British Industrial Art.* The great "League Bazaar," irrespective of its political purpose, was an honour to our nation. The thirty thousand pounds' worth of goods there collected made an exhibition as creditable to the taste as to the generosity of the donors; but it could not with any propriety be termed an Exposition; sales went on too rapidly to allow time for scrutiny and examination; our account of it, the only memorial of that great exhibition which now remains, contains abundant evidence that if an Exposition had been combined with a Bazaar, the display would have been worthy of the British nation; even though political reasons prevented many of our best manufacturers from becoming exhibitors.

Tell us not of the National cost of an Exposition; the rent paid for Covent Garden and the money spent on the tasteful decorations of the theatre would have gone far to meet the cost of such a building as the French erected in the *Carrè Martigny*, and every one knows that the sums received at the door for admittance while the Bazaar remained open defrayed its expences several times over. Now more persons would visit an Exposition than a Bazaar; people were afraid of the temptations to purchase at Covent Garden; they painfully felt—

'That those who came to stare remained to buy.'

Independent of all political considerations this greatly diminished the number of visitors, and still more, the number of those who would have repeated their visits. It may fairly be calculated that such an Exposition as could be got up under the auspices of Government in England, but under the auspices of Government only, would attract at least ten times the number of persons who visited that Bazaar.

The Exposition would be visited by different classes and for different purposes. Different arrangements, including a different tariff of prices, should be fixed for the various days of the week. A theatre for lectures would be a desirable adjunct, and would help to defray the cost of the Exposition.

The results of this Exposition would be in the first place a great increase of national confidence; once thoroughly acquainted with the power and extent of our own resources we should learn not to be depressed by any temporary crisis, inevitable in a nation where there is so much of enterprise, and consequently so much of speculation and so much of credit. Industry and intelligence are a more assured and a more profitable capital to this country than millions of ingots heaped in the cellars and coffers of the bank. Let us once know the enormous amount of this capital; let us be thoroughly acquainted with even a portion of our undeveloped resources, and we shall lose these hypochondriac terrors which aggravate the evils of every temporary depression.

The loyalising effect of such an Exposition is not the least of its moral recommendations. Every man who visited it would see in its treasures the results of social order and reverence for the majesty of law. It is this thorough conviction of the salutary power of law which is the true source of the manufacturing prosperity of England; just as the universal hostility to law preached by the agitators of Ireland is the chief cause of that unfortunate country being steeped in poverty, in misery, and in crime. To the ignorant fool or designing knave who asks the use of a Government, such an Exposition would afford a decisive answer;

Responsum si quæras circumspice.

Industry is the child of order, and a country will only prosper when the labourer is as strongly convinced of this fact as the employer.

The effect of such an Exposition on the refinement and development of the National taste, could not easily be calculated. Those who have attained middle age, must have observed the great advance in refinement which has taken place since public Institutions have been thrown open more freely to the people. Parks and museums have already manifested much of their power as public instructors. The miserable jealousy which closes, and the still more miserable cupidity which taxes admission to monuments that ought to be national, are predestined to annihilation at no distant date. An Exposition would go far towards destroying both; it would teach the ungenerous who keep works of art in the same jealous seclusion as the beauties of a Mohammedan harem, that they have no monopoly of the treasures of art, that artistic production is endless in its varieties of form, that they may retard but cannot prevent; and it is possible that the glow of admiration which an Exposition would excite, might thaw their icy feelings and stimulate the germination of the seeds of more generous feelings.

In a country where the division of labour is carried to such an extent as England, the producers of artistic form in one material have rarely opportunities of examining the results of artistic production in any other. Trade has even less opportunity of learning from trade than profession has from profession. But each is rife with mutual instruction to the other; it is only by comparison that men can learn what forms are best adapted to different materials; how far casting may be a substitute for chasing, and under what circumstances it may be beneficially employed as a subsidiary aid to that process. The moulder for the iron-master has something to learn from the moulder for the manufacturer of porcelain, and not a little which he may communicate to him in turn. It is certain that the ornamental purposes to which *papier machè* may be applied are not yet exhausted; and it is as certain that it is employed in forms and circumstances for which it is utterly unsuited. In an Exposition, manufacturers can offer useful suggestions to each other, while they afford instruction and amusement to the public.

A desirable opportunity would be offered for determining how far different manufacturers can combine in ornamental and useful production. Iron and porcelain for instance are blended effectively in stoves, &c.; wood and *papier machè* in picture frames, &c.; these combinations are yet in their infancy, and will only be brought to maturity when manufacturers, by comparing the capabilities of their several productions, can determine how far they may be beneficially united.

The great difficulty will be to find a person possessing all the qualifications necessary for the direction of such an exhibition; the preliminary arrangements will require great tact, skill, and habits of organisation; he must have a name and fame that will inspire confidence; and must have industry to work so large a project, patience to explain it, and knowledge to apply the whole to the practical improvement of British manufacture.

Yet we are not without hopes that such a person may be found; such a gentleman, for example, as Thomas Wyse, the *late* (the word is a dishonour to Ireland) member for Waterford; that he will have no difficulty in finding able and willing coadjutors; that the co-operation of government may be calculated upon (money in aid not being required); and that we shall ere long have to announce an Exposition of British Industrial Art, immeasurably superior to that of Belgium; not inferior, in many of the most important branches, to that of France, and worthy of the British Nation.

From Government nothing need be required but, first, its SANCTION—direct and emphatic; next, the allotment of ground in one of the Parks upon which to erect a temporary building; and next, the AWARD of HONORARY MEDALS, in gold and silver, to those Manufacturers who exhibited greatest enterprise and ability, or both combined, or whose productions were calculated to be practically useful to their country.

We believe a proposal for such an Exposition would be well received in the highest quarters; Prince Albert is known to take a deep personal interest in all matters that relate to the Industrial Arts of England, and to cherish an earnest desire for their advancement. We cannot doubt his willingness to place himself at the head of a duly authorised, and properly arranged, Committee of Management. There are many members of the Government who have long admitted the wisdom of some such "move" as that we advocate, and who will be more than well disposed to aid it; and although the time is by no means as yet fully ripe for the development of the project, it is not too soon to consider arrangements for its ultimate accomplishment.

The plans adopted in France under circumstances precisely similar to those we hope to see carried out in England, are at hand for consultation and imitation. In another year, another Exposition will take place in Paris; experience there may convey knowledge to us here.

Four years ago, when reviewing the Paris Exposition, we expressed a hope that England would hereafter "do likewise." We had then no idea that the power to do so had nearly arrived. It is beyond question, that Manufactured Art in this country has of late made rapid strides; and we may confidently predict that within three years from this period, our Manufacturers will be in a condition to compete with those of France,—in ALL respects; and to form an Exhibition by no means inferior to that which every five years attracts hundreds of thousands of persons to Paris, encouraging and rewarding its producers and artisans.

We assert, without the least hesitation, that the Manufacturers of Great Britain generally, if not universally, would very cordially co-operate with a Committee formed for conducting such an Exposition. But we consider it above all things essential, that though not directly appointed by the Government, such a Committee should be approved, and in a degree *commissioned*, by Government. If this be done, and such other aids as we have alluded to be afforded, there would remain no difficulty that might not be easily overcome.

* Expositions of British Industrial Art, on a minor scale, are announced as about to open not only in London, but in Manchester, Sheffield, and other Provincial towns. In London, we are to have, during the coming season, such Expositions at the SOCIETY OF ARTS in the Adelphi, at the POLYTECHNIC INSTITUTION, Regent Street, at the FREE EXHIBITION, Hyde Park Corner, and one at the Eastern end of the Metropolis. All these are signs of the times, not to be mistaken. We shall elsewhere allude to this encouraging topic.

THE GLASS OF BOHEMIA.

This beautiful article is manufactured in various parts of Germany, chiefly in Bohemia, and always in the woody, mountainous districts; some of the best, however, is made in Bavaria and sent to Bohemia, and from thence exported. The materials from which the glass is formed, consist chiefly of the same as those used in England; the manufacturers themselves seem to believe that there is no difference except in the proportions of the materials, and in the fuel, which is exclusively wood, and produces, by a little attention, a more constant and intense heat than can be produced by any coal; the feeding the furnace with the latter material, they say, always creates a change in the temperature detrimental to the fluid above, and never sufficiently intense. The wooded mountains of Bohemia are entirely inhabited by a population whose industry, morals, hospitality, and kindliness of manners, do honour, not only to this rich and beautiful kingdom, but to the whole human race. They are pure Germans, not of Sclavish origin, and the German dialect alone is spoken. Unlike every other manufacturing district I have ever visited, they retain unimpaired all their rural and primitive virtues. Clean to a proverb in their houses and persons, hospitable and amiable in their manners, simple in their habits, cheerful and devoted in their religion, they form, perhaps, the happiest community in the world. In passing through the country, a stranger would never find out that he was in a manufacturing district, but might fancy himself in the green valleys of a partly pastoral, partly agricultural, people. Thickly inhabited, the beautiful little cottages, clustered into villages, or scattered along the glens, or sides of the hills, are embowered with fruit trees, and encircled with shrubs and flowers, which each cottager cultivates with a zeal peculiar to his race; on every side rich fields of grain or pasture stretch out like a vast enamelled carpet between the hills, which are clothed in dense forests of spruce, fir, pine, and beech, filled with deer, roe, and capercalzie; they extend in every direction, far beyond the reach of the eye, one vast cloud of verdure. The fabriques or factories, are placed generally in the middle of one of these villages, the extent of which can only be known by going from house to house; so closely is each hid in its own fruit-bower, and so surrounded by shrubs and flowers, that the eye can only pick up the buildings by their blue smoke, or get a glimpse of them here and there as you advance; thus some of the villages are elongated to three miles, forming the most delicious walk along its grassy road, generally accompanied by a stream, *always* overhung by a profusion of wild flowers, the mountain-ash, and weeping birch; many of the former only to be found in our gardens.

It has a very picturesque effect to see the inhabitants of these villages with their simple costume; and if it rains, their umbrellas, often of rich colours like their glass, scarlet, green, and deep crimson, with beautiful ruby, emerald, or turquoise handles; not such as a stranger might suppose a gaudy glass bauble, but rich and massive, and having all the appearance of the solid, gold, and gem-studded handles of oriental weapons.

The fabrique is built like the rest of the cottages, and only differs from them in size, and the shape and height of its chimney, which emitting only wood smoke, has none of the dense sulphuric cloud which blackens and poisons the neighbourhood of coal-fed factories: it is never that ostentatious building for whose magnitude and embellishments the public are obliged to pay, in the increased charges on its productions. The glass fabriques of Bohemia are all small, in fact only one large apartment, in the centre of which is the furnace, a circular structure divided into eight compartments containing the melted metal for as many colours; one man and a boy are stationed at the door of each compartment, the former to extract the fluid with his pipe, the latter to hold the wooden mould* in which the article is blown and shaped. The number of hands employed in an ordinary fabrique, are:—Eight men who work the metal, take it from the fire, and blow it in the moulds; eight helpers to hold the moulds, &c.; four to stir the metal, &c.; two breakers; four day labourers.

The best men are sometimes paid from eighteen to twenty shillings a week, and provide their own food, which is good; and as they require much nourishment from the exhausting effects of the heat, it consists of meat, vegetables, and a vast quantity of beer; those who are employed about the furnace especially, drink from twelve to fifteen quarts a day; it is a clear, bitter, beverage, which they, in common with all the German race, like beyond everything else, but it is of little strength; intoxication is almost unknown, and as a proof of their careful and excellent character, in one of the above-mentioned villages, three miles in length, a fire had not been known in the memory of the oldest inhabitant I questioned, though the houses from the ground to the roof are made entirely of wood.

The materials of which the glass is composed, as far as can be ascertained, and they seem to make no secret of it, appear to be the same as those in use in England; they say, they derive their perfection from their mode of mixing and burning the material. Thus the principal component parts are:—Sand; chalk; potash; brimstone; arsenic, mixed with various colours, regulated by the principal:—Uran oxide; cobalt oxide; coppré oxide; nickel oxide; chrom oxide; minium; tin oxide.

The gold used in ornamenting the glass is from the purest ducats, dissolved in strong acid (urtz wasser), the oil with which the colours are mixed is of turpentine (harz öhl).

Nothing is done in most of the blowing fabriques but mixing the material, and colouring; and for cutting, polishing, &c., from three to six wheels are used—all the finishing goes on in the little cottages by which the furnace is surrounded, and with which the valleys and sides of the hills are studded; here you find, within the contracted chambers of these small block-houses, if on the ground-flat, standing on an earthen* floor like our Highland cottages, an artist of the first ability, tracing the exquisite scrolls and flowers which we see in these beautiful works of art; and which are performed by men bearing all the appearance of simple cotters; but whose hand sweeps free and careless over the glass with the confidence and ease of an experienced artist; seldom being provided with more than two very ordinary looking brushes, a small one and another a size larger, and working frequently without any pattern, or indicating lines upon the glass they are painting; but perfect from habitude, the scrolls, and wreaths, and flowers, come out with the same facility as one traces a name upon the dewy pane of a window. Often the whole family are brought up from childhood in painting and in drawing on glass, and thus producing a race of hereditary artists; boys from thirteen and upwards are employed in the most delicate works in this genre of art. Each cottage where the painting and gilding go on, is provided with a small oven, into which the glass is put to bake in the colours, where it is kept for a day and allowed to cool down; the white figures and flowers, when they go into the oven, are of a dark chrome colour, but come out pure white, as will be observed on examining any glass on which flowers of this colour are painted; the gold, also, when laid on, is of a dead brown, and when burnt in, is polished, generally by women of the family. The gold in many instances is left unpolished, and only the stalks and fibres are burnished, which gives an excellent effect. It is most interesting to go from one cottage to another; in one you are amazed by the exquisite paintings in gold, silver, and colours; in another, the cutting out all those beautiful leaf-work, lily, bell-flower, octagon, and star-shaped vases, which is done, not only by men, but by their children, girls and boys. In one cottage, I was particularly struck by a man, his two daughters, and son, sitting at as many wheels, cutting the most elaborate, but delicate, figures; shaping from the merely turned over bell vases, those beautiful varieties of lily and flower-indented lamps for suspension, and vessels for holding bouquets, tracing the scrolls, stalks, and fibres, with the same ease as the bare-footed wife and mother prepared their supper in the wooden bowl on the earth-floor behind them; for there was but one apartment for the fine arts, the nursery, and the kitchen, yet all was neatness, perfect cleanliness, and order; while on the long beam which formed the sill of the three mullion windows, was arranged a number of glass objects in the glorious colours of Bohemian art—ruby, emerald, topaz, chrysopras, turquoise; with pure crystals, which, richly cut, reflected, like a rainbow, the gems by which they were surrounded. In another cottage, in Steinschönau, I was much pleased with the designs which two young men were painting, both in gold, and colours; of which the former were scrolls of a very superior character, and the latter, flowers, butterflies, and insects. I questioned one of the men respecting the forms and characteristics of those he was painting, and which were beautiful illustrations of Natural History; when he brought me in, from a little bed-room, or rather closet, two boxes full of exquisitely preserved specimens of a great variety of native insects, which he had collected in his leisure hours, and arranged himself, to assist him in his painting. The copies were facsimiles of the originals, both as to colours and character. Among these insects I observed a beautiful miniature crawfish, not so large as a shrimp, a native, also, of the streams in his neighbourhood. So identified had these productions of nature become with his imagination, that he was, at the moment I came in, painting some most correctly, without any specimen before him. It is impossible to express the feelings produced by these people, so simple, so industrious, and, above all, *so* modest. They could not refrain from surprise at the admiration their every-day productions created in us; and these simple artizans would with difficulty believe that their works were sought for, and thus valued, in all powerful and wealthy England, where they believe nothing is unknown, nothing imperfect, nothing impossible! One man whom I visited is an extraordinary genius, rarely to be met with; he has been driven by the force of that same genius, to seek abroad, in France and Bavaria (Munich), food for his mind, and has brought back with him several folio works of engravings from the best masters, from which he designs. Placing before him one of these works, a Raphael or a Rubens, he either copies the group, or composes from them to suit the form of his vase, which he thus embellishes with the most exquisite figures; his name is Charles Antoin Günther. He lives in a little block-house, as humble as the commonest of those above described, on the declivity of a brae, by a small stream, on which stands the little scattered village of Steinschönau. It is composed of only two apartments below, of which his work-room is one, and which is not above ten feet square, with just space enough to hold four little lathes for engraving glass, at one of which he works himself, while the others are occupied by three boys, the youngest twelve and a-half years old, the eldest fifteen! They all engrave beautifully, pieces laid before them by Günther, and which they follow with a faithfulness and spirit only to be believed on personal inspection. He was at work himself on a vast goblet, of the shape of the usual green hock-glass, but which might contain a bottle; it was lapis lazuli blue, encircled by a group of Bacchanalian Cupids and vine leaves of his own composition, and worked with a spirit and freedom worthy of some of the masters by whose works he was surrounded. What struck me most, was one of those exquisite little figures of Raphael's, in his great picture of the 'Madona del Sixto,' in the Royal Gallery at Dresden. The cherub leaning on the parapet, with his chin resting on one hand, as he gazes on the Virgin; it is exquisitely drawn in pencil, a fac-simile, and pinned on the wooden wall of the engraver's cottage, immediately opposite his seat. I asked him how he first traced on the glass the subjects which he was to cut; he replied by taking up a plain glass without any figure or indication on its surface, and asking me what subject I should like engraved. On my replying that, being an old deer-stalker, I should be very well pleased with a stag; he immediately applied the wheel to the glass, and in five minutes by my watch, produced one of the most splendid, spirited, animals I ever saw in the forest, and really worthy of Landseer; the stag is making a spring over some broken palings and rough foreground, and his action and parts can only be appreciated by those who have lived with the deer on the hill and watched them with the feelings of a hill-man, like Günther, who has had opportunities of seeing the deer in his own native woods, where they abound. I brought this glass away with me, though in itself but an inferior article; merely as a specimen of what I had seen done by this man in the space of five minutes, without a copy or anything to guide him on the smooth surface of the goblet.

* The moulds are of beech wood.

* These earthern floors are not, as might be supposed from their name, dirty and untidy; they are made with wet clay, which, when dry, becomes quite hard, and can be kept as clean as brick or stone.

I send you sketches of the artist and his dwelling: and as the portrait exhibits, at the same time, his native costume, it will be the more interesting, and cannot fail to give a correct idea of the character of this Bohemian mountaineer.

The sketch of Gunther's House will also afford an idea of these Bohemian artisans' dwellings, more so than any written description could do. I send you with it a drawing of another of these picturesque houses. (See page 8.)

There are two classes of persons engaged, on a large scale, in the exportation of Bohemian glass—the Fabricant and the Collector; generally speaking, however, the latter is the direct exporter, and he also superintends the cutting, painting, and packing. The Fabricant is more frequently engaged in furnishing the Collector, and to a great extent, with the glass in its original and more simple forms as it comes from the furnace, and it is then cut and painted by the cottagers who surround the dwelling of the Collector; so that many of these villages are entirely formed by the Collector and his people. Others however employed in the same way, cluster round the Fabrique; but even their productions for the most part go to the Collectors, who have their correspondents in Spain, Turkey, Greece, America, England, &c.

As might be expected, there is a considerable difference in the designs of different houses; some are much superior to others, both as to colour and design. Those of Egermann, in Hyda, who has added many new and valuable discoveries in the art of making and colouring the glass, and Hoffman, in Prague, are the best I have visited, to which may be added Zahn, in Steinschönau, for whom Gunther engraves. Egermann's establishment in Hyda, for cutting, painting, and engraving, is very considerable, and exhibits first-rate talent, which can only be appreciated by a personal inspection of his works; and the taste and judgment of Hoffman, in Prague, in his selections, the designs he gives, and the artists he employs, cannot be surpassed, if equalled, in Germany. He has entirely abandoned the modern school, and returned to the first principles of art, and produces, both in form and decorations, subjects worthy of the ancient Masters.*

The glass villages are scattered all through the mountainous districts, whose ridges, and summits, and upper ranges are covered with a forest, which extends forty or fifty miles in length, by thirty broad; the fabriquants maintain that the finer glass cannot be brought to perfection but by wood heat, and hence the glass fabriques are only to be found in these vast forests. One of the most interesting natural formations within this circle is the volcanic rock called "Spirlingstein," (see page 8) which shoots up out of a little wooded valley on the right bank of the Elbe, crowned with a shattered mass of natural towers and turrets which it is difficult to believe, till closely examined, are not the ruins of one of those feudal holds crowning the summits of so many of the hills in Bohemia. Every village has its school, in which are to be found all the children too old for the nursery, and too young to be employed. Several I visited contained as many as three hundred; the specimens of their writing are beautiful, some quite like engraving; the eldest child, whose specimen I saw, was only thirteen; they sing most sweetly, and many accompany themselves on the guitar, the schoolmaster being almost always a musician, and capable of playing two or three instruments. There is a church and good organ in each village, and a very good choir entirely composed of these villagers, all of whom play some instrument, and form the choir by turns, generally directed by the schoolmaster. Some of these amateur bands play exquisitely, as an idea may be formed by the families or communities who occasionally visit England, and who are often from a district such as I have described, and whose sole instruction has been that which they could pick up from each other in their hours of recreation. At the fabrique of A. Kittls-Erben of Kreibitz, while at dinner in the garden, and which was provided by the hospitality of the fabriquant, and in great profusion, with a variety of Hungarian and Bohemian wines, I observed a little girl of twelve years of age, who came into the bower with a guitar, and while I was looking round for the performer, the master of the fabrique lifted the little girl on a chair, and laid a music-book before her, from which she played and sang a number of Bohemian songs with much taste and execution. All the instruction she ever had was from the schoolmaster, who taught her during the leisure hours of the scholars. She was an orphan, and brought up by the fabriquant. After dinner we walked up the valley to visit a fabrique of Chichorie; in the way I remarked a little cottage, like the rest, with its fruit-trees and garden, but which had, in addition to its projecting roof and windows filled with flowers, both in pots and *Bohemian glass* vases, verandahs in carved oak, the scroll-work of which was quite classic, and the execution admirable. While I stopped to examine this, the fabriquant who accompanied me remarked that the owners were makers of musical instruments. On inquiring of what kind, he replied a variety,—violins, accordions, and others. I was met at the door by a man whose appearance was that of a simple cottager, and his manners indicated all the simplicity of rural life. He was told that I wished to see some of his instruments, upon which he bowed, slightly elevated his shoulders, and replied, that he had nothing worth seeing, but would be happy to receive us, and showed us the way, with that natural kindliness and politeness, which distinguish the peasants of this country. We followed him up a little carved-wood staircase, and he ushered us into a small, yet clean, apart-

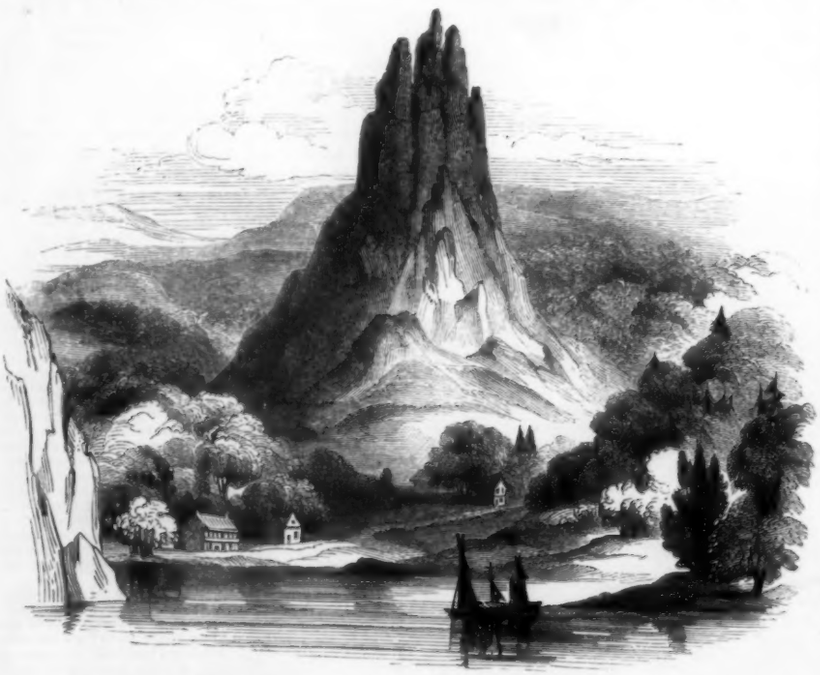
* This excellence in the decoration of glass is, probably, only a branch of the high proficiency of the Art of Engraving and Carving, in Germany, on all materials—the metal work of guns, seals engraved on steel and stone, wood, ivory, up to the copper plates of landscape and history; with regard to the second, seal engraving on steel, it cannot be surpassed, and scarcely, if at all, equalled in any other part of Europe. It is wrought with a delicacy unrivalled, and the impressions are equal to the best cutting on stone; it is done, too, at a cost wholly unknown in England, even among the lowest order of seal engravers, for initials on brass for sealing wine or sauce bottles! It is not only in the depth and sharpness of the cutting that they excel, but in the beauty of the drawing of the various subjects—figures of men, animals, birds, and the lambrequins and mantlings with which the German heraldry abounds. The cheapness arises, no doubt, from the great patronage enjoyed by the seal engravers. Every nobleman has a large office seal for each of his properties, and some have a vast number, as, for instance, the Prince Schwartzenberg, who has upwards of *forty*; the full coat of arms is engraved on the office seal of each lordship. Such, of old, was the case with us; and I remember, among others, a beautiful gold seal, in the possession of the late Gordon of Fyvie, which had a thin topaz, with the arms of Sealton (the ancient lords of Fyvie) engraved upon it, with the colours enamelled on the gold beneath.

A comparison, however, between the prices of these works of art, here and in England, will be more satisfactory and interesting; for an office seal, which would cost in the latter country, if cut on brass, from 5*l.* to 7*l.*, costs here from 30*s.* to 2*l.*, on *steel!* including a beautifully ornamented base, and polished Bohemian granite, porphyry or agate handle, three inches in length; and such coats of arms as would cost in England, on stone, from 10*l.* to 20*l.*, can be had here for a third of that sum, and executed in the best style of the art.

Carving in ivory is equally good, and equally moderate. Pipes, also, of that beautiful material erroneously called Meerschaum, and of large dimensions, carved either with a superb coat of arms or historical subjects, the prices of which vary, according to the size of the pipe and number of figures, from 30*s.* to 2*l.*!

ment, where to my surprise, I found two rather large organs, sufficiently large for a moderate church; one was a peculiar instrument, a pan-harmonicon invented by himself, with improvements and great facility and simplicity in tuning; it formed a concert of the single organ, brass horns, and kettle drums, having a double row of keys behind, so that the performer was masked by the instrument, which

had a handsome front; the face of it could be removed to show the whole interior of the mechanical arrangement. A variety of other instruments were packed in different parts of the room, some of which were large and highly-improved accordions, which, as well as the organ, are beautifully played by the brothers, of whom there are three;* their talent for music is extraordinary.



The Church in this country is still the great patron of the arts. In *every* little chapel, however remote or small, (and in some of the *minute* villages in the mountains, they are not larger than an ordinary room,† though always of a vast height in proportion to the length and breadth) is found a good organ, and always well played. There is also an amateur choir attached to each. These chapels are decorated by paintings and frescos, some of which are of considerable merit. In the house of a priest who officiates in one of them, I observed a "Crucifixion," without a frame, apparently quite newly painted, and, on inquiring, I found it was the work of an artist in Antwerp; that it had been bought by the glass makers of the district, or rather obtained in exchange for some part of a cargo sent to that city, from which they had brought and presented it to their little chapel; it was valued at Antwerp, against the glass, at seven hundred florins (£70).

The little chapels in the glass districts are also beautifully decorated with coloured glass, the rich ruby lamps suspended before the altars, with their ever-burning lamps, the clusters of prisms in the great centre chandelier, reflecting the ruby lights, and gold, and flowers, from the altar, are always—independent of any other feeling—subjects worthy the contemplation of the artist. All the vases for flowers which richly decorate the country churches are of native manufacture—ruby, emerald, topaz, chrysophras, turquoise and chrystal chalices, full of the rarest of those flowers which form so much the delight and pastime of the inhabitants to cultivate, shed their delicious perfume through their chapels, mingled with the incense which, renewed daily, at morning and evening service, fills the buildings with perpetual fragrance. Another great resource for the arts in this country, which is offered by the Church, is the sculpture of wood. I have often been surprised and confounded by seeing an exquisite Virgin, or Crucifixion, or figure of a patron or local saint, in some far out of the way chapel in the hills, or in some lonely shrine, and even in the niches on the exterior of these buildings: but on inquiry I found that these were often the works of the first artists! the foreman of some native Canova or Max, whose health, impaired by inhaling the fine dust of the marble, was not obliged to work on till death put an end to his suffering and his talent; but before the disease had become incurable forsook *marble* for *oak*, and reproduced in that material all the beauties of the original; and under the fostering wing of the Church recovered his health, and filled his native village church with works of the highest order. It is the same with artists, natives of larger towns; I do not speak of such works as are to be seen in Antwerp, and other cities of note—wonderful productions of rare art in carving, such as the figures which stand on each side of the numerous confessionals in the north transept of the glorious cathedral of the former, nearly as large as life, all emblematical of repentance and forgiveness, and other attributes of contrition and mercy; with many others of nearly, if not quite the same merit, in the various churches with which this town abounds. These are the works of great masters whose celebrity is European; but to find in the wild and unknown districts of these mountains such works of art—to know there is a sure and safe means for the suffering artist to continue his work and regain his health, while he fills his country with fine objects of art, carved in wood, and which could never be obtained in any way, is a blessed encouragement to talent, and a field for the arts which can only be appreciated by those who are relieved by it, or those who are dying for want of its protecting hand. Mr. Steel, in Edinburgh, the last time I had the happiness of visiting him in his studio, when he was engaged on that exquisite work, the Scott statue, and which has since been placed within the monument erected to the memory of that illustrious man, told me he had, then, lately lost one or two of his best men from pulmonary complaint, brought on by inhaling the marble dust; that he had tried every means to counteract its effects, by providing the men with veils and masks, but to no purpose. His best man then at work upon this national masterpiece, was fast failing beneath the effects of the same cause, and is now probably laid with all his talent in the dust, lost to his country in the prime of life, when *here*, such a man would soon be restored to health, while he reproduced his works in wood, and maintained himself and family in a comfortable and illustrious independence, enriching his country, and carrying the arts into the remote valleys of his native home.

PRAGUE, *November* 8, 1847. C. E.

* Their name is Lehmann; residence—Schonfeld, near Kreibitz.

† The ruins of similar little chapels are found all over the highlands and isles of Scotland, however remote, with other sacred edifices, in some of which may still be traced the remains of frescos. In the ruins of larger buildings the frescos are more apparent: thus in the abbey church of Pluscardine, near Elgin, the four Evangelists were distinctly visible in 1826, after more than 400 years of ruin and decay.

PAINTERS' ETCHINGS.

PERHAPS there is no one branch of the Fine Arts which charms more universally than a "Painter's Etching." Few can hope to possess a real Rembrandt, Claude, or Correggio; nay, an original drawing by either is a rarity, and even when the so-called work is acquired, cold doubts and misgivings often arise as to its originality. An engraving too, even at the best, bears but the same relation to an original drawing or picture that a translation does to an original work, whereas the Painter's Etching is the original work of the Master. Thanks, therefore, to those great Masters, who, "smit by the love of the needle," have traced with their own hands on the copper either their own fancies, or have left us their own views of the best parts of their more matured works. It is a subject of sore regret that more of our modern painters have not oftener put within reach of the amateur, at a reasonable cost, the means thus to possess what may be considered their valued *autographs;* with few exceptions perhaps as regards Wilkie and Landseer, these specimens of etchings by modern artists are rare.* Some amateurs, however, have produced interesting memoranda of their works; and those who may possess an impression of an etching of that distinguished amateur, the late Lord Aylesford, may consider themselves fortunate indeed. Others we may name of almost equal value; amongst these are foremost the Hon. D. Finch and the late Hon. Heneage Legge, who executed some plates in the truest style of painters' etchings. Nay, even royalty itself has not disdained the practice: if we are to believe poor Hood (himself no mean artist in the best sense of the word) in his Etching Moralised, addressed to a noble lady, he gives—

> "Some didactical hints on a *needlework* art
> Not described by the Countess of Wilton—
>
> "An art not unknown to the delicate hand
> Of the fairest and first in this insular land,
> But in patronage royal delighting;
> And which now your own feminine fantasy wins,
> Tho' it scarce seems a lady-like work that begins
> In a *scratching* and ends in a *biting*."

Our own Flaxman, though perhaps he never practised etching much, never tired (as we know) in looking over a collection of painters' etchings—"These, sir, are the very works of the best masters; there is nothing mechanical, nothing adventitious to disturb; but here are the true feeling and expression giving the very touch and intention of the painter. All praise be to those who have left us this delight, and the means of thus truly judging and feeling what were their views and intentions"—were words as near as may be, expressed to the writer of this paper, who was showing him a poor attempt on copper to imitate one of the wonderful etchings of Rembrandt.

Amongst the great whose works we possess in this style, Rembrandt is "facile Princeps" the greatest master of the light and shade that ever lived. His style and manner were eminently adapted for representation by free etching and dry print on copper. And thanks also to his love of money; for, finding that his plates were eagerly sought after both by his countrymen and by foreigners, he executed an infinity of subjects with his own hand, and which, though in themselves inimitable, have served as sure guides to all who may since have desired to etch. With these views, and with a desire generally to call the attention of all, to these enchanting productions, we have determined to lay before our readers a few papers containing notices of the most eminent painters who have etched their own works. These we shall accompany by a few woodcuts, in order, as far as the capacities of the two arts will admit, to give some notion of the merits of the originals. To many of our readers who are collectors, or whose situation renders them fortunate enough to have access to the great public or private collections, these may be considered as superfluous, yet we trust, to some portion, this notice and the specimens may not be without interest.

The two artists whom we have selected for our first paper are Rembrandt and Ruysdael. As regards the specimens, these have been drawn and cut by Miss H. Clarke expressly for this work; and we feel that we are not saying too much, when we state that they are eminently successful in conveying, as far as can be conveyed by a woodcut, the spirit and manner of the originals, especially that from the etching of Ruysdael; but to judge of this, the different mode of execution must be taken into account.

An etching is produced by covering a plate of copper with a varnish, and then with a needle, fine or coarse, according as a fine or coarse line is required, scratching away the varnish, and then pouring over the plate nitric acid, so as to eat away the copper on those parts of the plate from which the varnish has been removed by the needle, the other parts remaining protected by the varnish; and in those parts where the lines are to be darker and stronger than others, continuing for a longer time the corrosion; and in the printing, the ink is filled into the lines, which have been thus as it is termed *bitten in*, and a gradation of tint is thus procured, not only by the relative thickness and thinness of the lines, but also by their relative depths: and the great advantage of this mode of engraving is, the entire freedom which is enjoyed by the etcher, the needle working over the plate with the freedom of a pen or pencil; whereas as regards the process of wood-engraving the process is exactly the converse. The design is drawn on the block, and then the engraver cuts away the wood, with the greatest care, from the spaces intervening between the lines of the design, leaving on the surface of the block only that part of the wood on which the lines were drawn, and from this the print is taken; and as the surface of the block is equal throughout, there can be no modification or comparative depth of colour produced in the printing, all parts must receive the same quantity of ink; so that effect can only be given by thin and thick lines; whereas this is different in an engraving on copper, where the depth of the lines to receive the ink is made either shallow or deep, according as it is desired that the stroke should be dark or light; and it must, moreover, always be borne in mind, that whilst the etcher has all the freedom of hand, as with a pencil in the executing his work, the wood engraver, though in the drawing the design on the wood, he has this advantage, loses it in the cutting away the interstices; this must always be a more mechanical operation, and to which nothing but the nicest care and practice can give any appearance of the freedom of the original design. This statement of the different processes of the two arts is probably familiar to most of our readers, yet we have often been surprised to find how many there are either ignorant of the precise mode of execution, or who have not estimated the capacities of the two so as to form an accurate judgment of the relative merits of the different arts; and, moreover, we have stated this in some respects as an apology on the one hand for our specimens, which cannot come up to the spirit and freedom of the originals; but also in justice to the lady who has cut the blocks, to show, that with the existing difficulties, how much spirit and freedom have been retained.

REMBRANDT, the son of a miller, (as was our Constable) was born in his father's mill, on a canal fed by the waters of the Rhine; hence the surname of Van Ryn. His father, conceiving that he had a turn for letters, sent him to the university of

* We must, however, make exception in favour of the productions of the Etching Club; though, even as regards them, we should like to see more of the pure painter, and less of the engraver.

Leyden; this was an error, for he had no love for the dead languages or law, but all his heart and soul were devoted to drawing. It is not important to consider with his different biographers, who were his masters. Nature, according to his own peculiar genius and views of her, alone seems to have been his guide; and perhaps the whole history of art does not afford an example of what may be termed so original a genius: despising, or at least not availing himself of any of the means that had made others eminent, except chiaro oscuro and perfect harmony as regarded such colours as he did use; the result is the production of works that, from the highest to the lowest, afford a charm for certain qualities, not experienced with regard to the works of any other painter.

His models were the ugly Dutch frows of his father's mill or the country girls and boors at the neighbouring alehouses; and from them he was content to derive his models of form and beauty, not from the Apollo Belvidere or the Venus di Medici. This of course did not lead him into the path of rivalry with the grand and refined of Raffaelle or Michael Angelo. But without beauty of form or expression, he attained enough of art at once to found a new style of his own, and so to delight by his chiaro oscuro alone, as to leave no want of what perhaps, till his time, had been always looked for as the essentials of a work of art; perhaps none ever since has shown such true genius as a painter, or was more entirely original. Conversing one day with one of the most eminent artists and scholars of our time, it was observed, that it seemed that nothing new could now arise; that the whole capabilities of the art of painting must be considered as having been attained; he remarked, "Must it be so? Might not your very observation have been made just at the eve of the appearance of Rembrandt? or might not the same remark have been made just before the dawn of the school of Rubens? Who shall put limits to the inventions of true genius, seeing what powers and combinations there are in the expression of ideas by painting; or by form as in sculpture, as well as in poetry by words, or in music by sounds?"

Rembrandt, having matured his views, executed in his solitude and obscurity a picture, and this he was advised to show to an amateur at the Hague: the work pleased: and the painter was rewarded by an hundred florins—a mine of wealth to the young artist; and so surprised and delighted was he, that instead of humbly trudging back on foot to his mill, as he went, he hired a post-chaise, and returned in triumph, enchanted with the discovery of this new source of riches.

From this time may be dated his success: his love of gain as well as his love of art, made him apply unceasingly; and being occasionally employed to paint portraits, he was often obliged to visit Amsterdam, and feeling that this city, the residence of the most opulent merchants, then the great patrons of art, was the best field for the practice of his profession, he established himself there in 1630, at the age of twenty-four. His works were soon eagerly sought after, and his riches fast accumulated; he married a young peasant girl for love, whose portrait he has frequently engraved. He had only one son, Titus, who was his scholar, but who lived in great obscurity. Rembrandt never travelled, and notwithstanding what some of his biographers have asserted, it is clear he never was either at Venice, or out of his own country. Vulgar and coarse in his manners, and dirty in his dress, perhaps there is no artist whose habits and mind appear so entirely reflected in his works: from first to last, his inspirations, which he drew from the ugly peasantry and the scenes from the alehouses of his father's mill, are the predominant forms which he delighted to clothe with the enchantment of his chiaro oscuro; and we do not know one single female head from his hand marked by beauty, or a single form which exhibits any feeling for the graceful.

When he wished for society he sought it in pot-houses and amongst those with whom his youth had been passed. "When I want amusement," he said, "I take care not to seek it in the society of the great, whose manners and habits only bore and constrain me." His principal patron, the Burgomaster Six, at times sought to withdraw him from his low habits, and to lead him into fitting company, but without success. Rembrandt it is said omitted no means of amassing money: he had many scholars, whom he made pay high for his instruction, and retouching their copies, sold them for his own advantage. Sometimes he used to threaten his countrymen to leave them for a residence in England or elsewhere, where greater patronage and more money might be obtained, and these threats always succeeded. His prints were purchased eagerly at his own price, and he even used to make his son sell proofs which he pretended to have filched from his father. Another of his artifices was, to take a number of proofs from an unfinished plate and sell a few of them, keeping the rest; and then, when the plate was finished, these became, as they still continue to be, objects of the greatest rarity, and purchased at a price scarcely credible: again, he was constantly in the habit of making unimportant changes in the different works he etched, solely with the view of selling prints to collectors, containing every stage of the plate.*

Bartch, in his catalogue of Rembrandt's engravings, observes, that great as was his reputation as a painter, his fame as an engraver was not inferior to it; that there are known of his works 376 different plates, of which 173 are dated, the earliest in the year 1628, and the last 1661, thirteen years before his death; and that as all are not dated, some of course of those might have been etched earlier or later than the two dates given; but they are all of such equal merit, and so complete as works of art, that there is not one amongst the great number without date which could be fairly said to indicate traces of the inexperience of youth or the feebleness of age.

The two specimens we have given of Rembrandt are in different styles—one a portrait, the other a very slight sketch; but we shall not do justice to this great master without giving others, showing his power both in a figure and in a landscape subject. We postpone to a subsequent paper, some further details as to the etchings of this artist, and some observations on their peculiar character and style.

JAMES RUYSDAEL was born at Haarlem about the year 1635. He originally studied medicine and surgery, but he early addicted himself to painting, and at the age of twelve years executed pictures which surprised the connoisseurs. He conceived a great admiration for his countryman Berghem, whom he sought at Amsterdam, but at length went to reside at Haarlem, where he died in 1681.

Bartch, in his "Peintre graveur," whom we follow in these short notices, mentions only seven plates etched by this master. Nos. 1 to 4 are the most esteemed. They show great lightness and rapidity of hand, and perhaps have less of manner, and are more true to nature than almost any painter's etchings that we are acquainted with. They have no pretence to violent effects of light and shade, but have all the appearance, and all the merit, of a first sketch by the artist from nature, thus partaking of the peculiar excellence of this artist's pictures. Our Constable was so profound an admirer of this artist's pictures, that his friends used to call his residence in Keppell Street *Ruysdael House*.

The seven enumerated by Bartch are:

1. The Little Bridge (the one which we have given as a specimen, and which is reduced to one-fourth the size of the original plate).
2. Two Peasants and their Dogs.
3. The Cottage at the top of the Hill.
4. Travellers. Bartch notices a rare proof of this print, with variations from the ordinary plate.
5. Corn Field surrounded by Trees.—Sometimes an early proof of this is met with, before the shadows of parts were heightened by the graver.
6. Group of Three Beeches.
7. Rivulet crossing a Village.—This is the least skilfully executed of the seven; and it is supposed by Bartch to have been his earliest engraving. It is much sought after, by collectors, for its rarity.

* In stating that Rembrandt was a miser, we have followed the common observation of his biographers; but we observe in Mr. Wornum's catalogue of the pictures in the National Gallery, that this imputation is not borne out by the fact that he was doubtless in the receipt of a considerable income, from the sale of his pictures and prints together; and at his wife's death, in 1642, his property was estimated at 40,750 florins. But his affluence appears to have been owing to the frugality of his wife, for Rembrandt contrived to dissipate nearly the whole of it a few years after her death.

ORIGINAL DESIGNS
FOR MANUFACTURERS.

THE DESIGNS, engraved and described under this head, are made expressly for publication in the ART-UNION:—they have been purchased for this Journal, and are free to all Manufacturers, who may copy any of them, entire, or in parts. They have resulted from the following announcement:—

"DESIGNERS FOR MANUFACTURES, and matters connected with Decorative and Ornamental Art, are informed that the Conductors of the ART-UNION JOURNAL will be willing to purchase, at liberal prices, such Designs as they may invent or adapt, with a view to engraving them as suggestions or models; the Artist so designing, and so recompensed for his talent and labour, having no after-control over his production. Artists (Foreign as well as British) are therefore invited to forward their Designs, which, if not accepted, shall be returned in strict confidence; and, if purchased, shall be paid for liberally, to be engraved in the Journal, and become the common property of any Manufacturers who desire to adopt them."*

Hitherto, we have been satisfied to FOLLOW the manufacturer whom we shall now aim to LEAD; having exhibited what he *has done*, it will be our endeavour to show him what he *may do;* and there can be no presumption in our having faith in our success; for we are but the medium of communicating the thoughts of others; our principal duty being to select from the examples submitted to us, such as we are induced to consider most needed by the manufacturer, and most likely to be received with approval by the public.

By repeated visits to the chief manufacturing towns of the kingdom, and frequent intercourse with the principal manufacturers, we have laboured to inform ourselves of their wants and wishes. There is no necessity for our explaining that we have, on many occasions, been enabled to refer them to safe authorities for information, and skilful assistants for co-operation; our readers will readily believe that our labours have not been in vain; and, as we may justly claim to have, in a great degree, *originated* the movement now so conspicuous, and so notorious, in British Industrial Art, we may, without arrogance, assume that we have greatly aided its ADVANCEMENT.

We have, however, been long persuaded that the power to DESIGN for Manufacturers, and those who are engaged in the business of Decoration in England, required only a proper stimulus; assured of its existence, we cherished a conviction that it lacked opportunity only, and, that opportunity afforded, its development was certain. Recent circumstances have confirmed this belief; and we do not doubt that the examples we shall from time to time publish will be practically useful and easily "workable."

The principles which govern this department of our Journal we have so frequently explained (and we shall have so many occasions to refer to them hereafter) that we desire to leave the examples we supply to speak for themselves; adding merely, that we shall spare neither effort nor expense to collect from the best available sources the models most suggestive to the Manufacturer; enabling him at the same time to consult the Designer as to the alterations he may consider expedient, or to procure others of the class of which we shall here supply specimens. It will be our study to procure examples in every variety that may seem desirable:—from the most costly to the most common; considering nothing that is useful too low for improvement; and believing that beauty is not only of as easy attainment as deformity, but that the one may be produced as cheaply as the other; always bearing in mind the powerful, though silent instructors that emanate from the factories; and that the manufacturer is actively engaged in EDUCATION, which he either retards or advances by every article he multiplies and circulates among mankind; increasing or diminishing the mercantile value of the USEFUL ARTS in proportion as he obtains, or rejects, the aid of the FINE ARTS.

Our great object will be to promote intercourse between the ARTIST and the MANUFACTURER; to enable the one to ascertain how he may most effectually forward the views of the other; and as a necessary consequence, how the public interests may be best advanced.

* We shall in all cases give the names and addresses of the Artists who produce the Designs, in order that Manufacturers who require such aid—and who can, from these examples, judge as to the extent of assistance that may be rendered them—may know where to apply for it.

The appended DESIGN FOR AN EGG CUP—"Bird Nesting"—is by MR. W. HARRY ROGERS, (10, Carlisle Street, Soho). As in poetry of the highest order, the principle is kept in view that

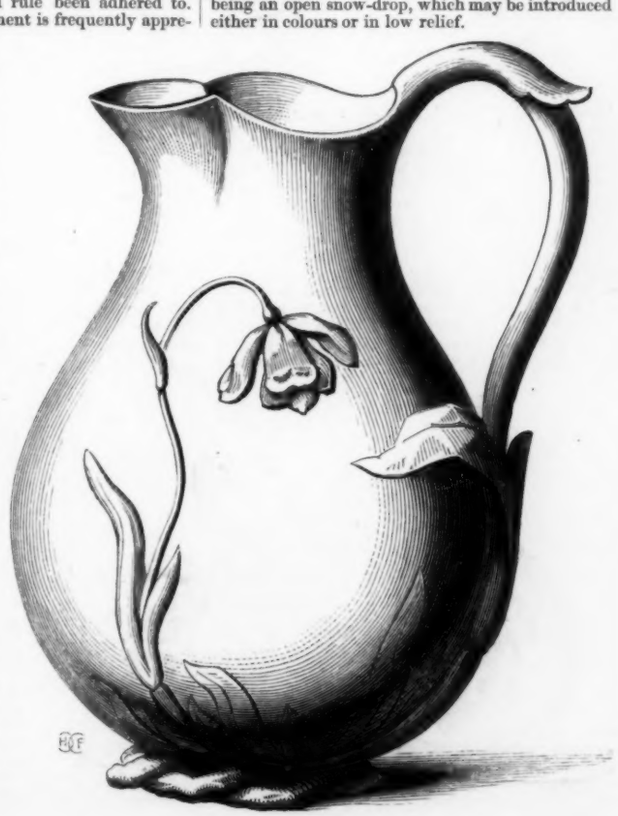
"The sound should be an echo to the sense;"

so in the finest designs for works of Decorative Art,

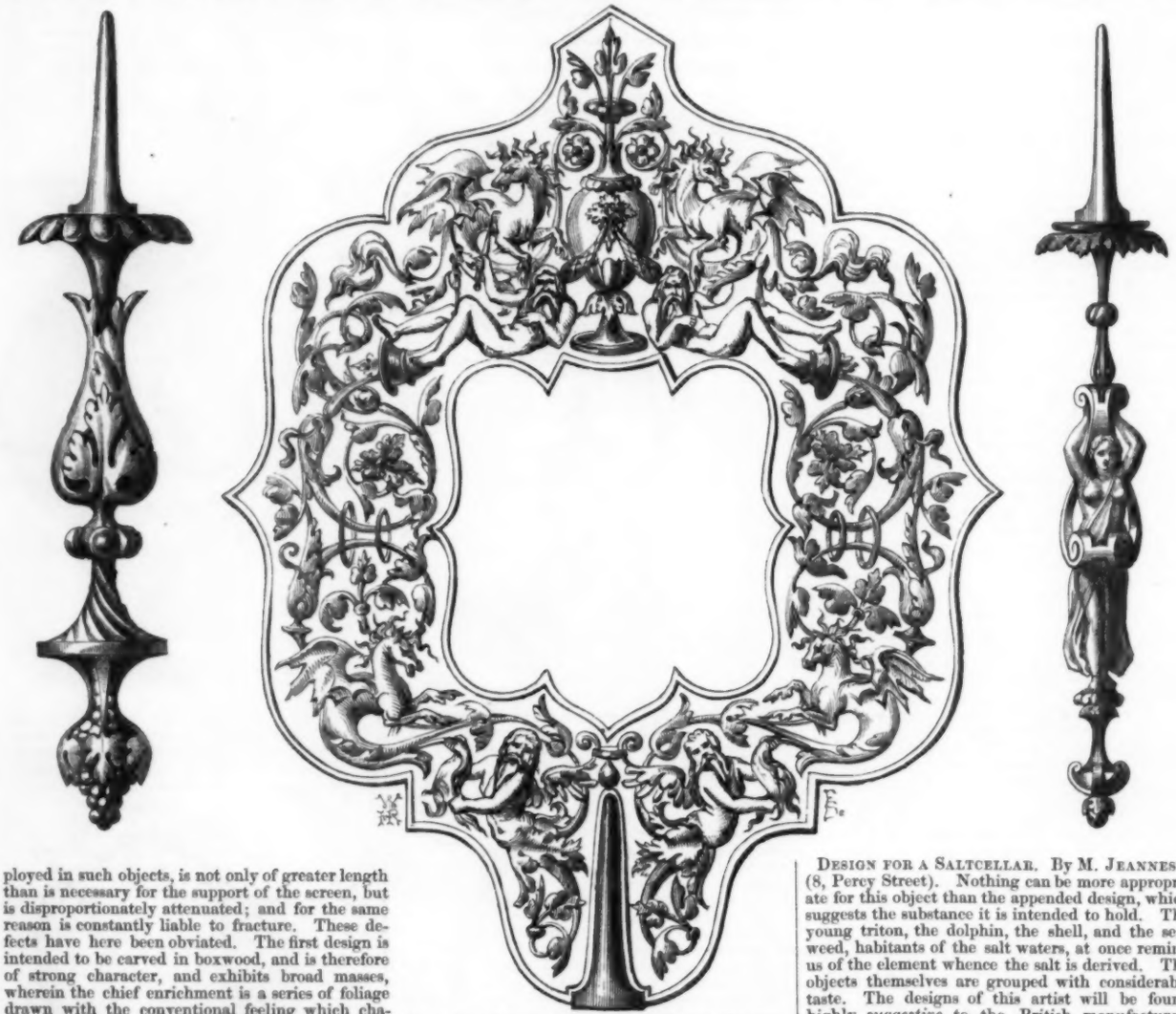
the prominent subject bears some relation to the purpose of the object designed. To a certain extent, indeed, in all the various changes which art has undergone, has this fixed rule been adhered to. And such allusive enrichment is frequently appreciated and admired by the multitude when the motive and the beauty of a studied grotesque are found to be utterly misunderstood. In the present day, refined taste demands that there shall be that union of subject and ornament, in which the one shall not predominate to the detriment of the other; that every object, however simple in its use and application, shall, if possible, tell some story, and at the same time possess a sufficient amount of well studied ornamentation to remove the barrenness of a simple form. The design here presented to our readers may elucidate the point with which we have started. It represents an Egg Cup, of which the bowl is formed by a bird's nest, which a boy, climbing up the trunk of a tree, is attempting to secure. The branches of the upper part of the composition are thinly supplied with leaves of the blackthorn — conventionally drawn; with as much Italian feeling as seemed to the artist necessary for the completion of his design. Its adoption should be with care—or it may degenerate into the mean, the disagreeable, or the absurd.

DESIGN FOR A WATER JUG. By M. JEANNEST, (8, Percy Street.) The artist has obtained celebrity in Paris; he is now resident in London. His designs are essentially French; he has furnished us with many beautiful examples—for articles of varied character. The appended jug is remarkably graceful, and not without claims to originality.

DESIGN FOR A WATER JUG. By HENRY FITZ-COOK, (4, Baker Street, Pentonville). The basis of this design is the antique; its only ornamentation being an open snow-drop, which may be introduced either in colours or in low relief.

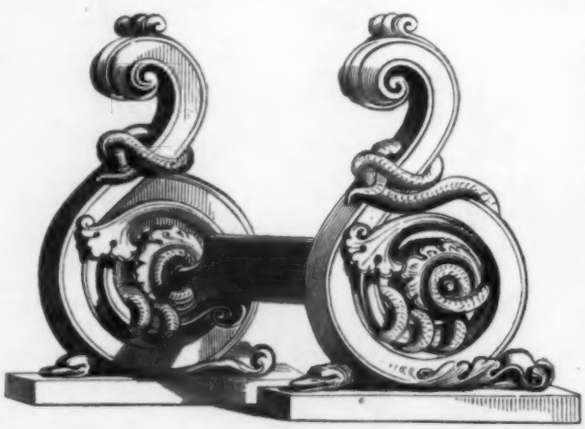


DESIGNS FOR A HAND-SCREEN AND HANDLES. By W. HARRY ROGERS, (10, Carlisle Street, Soho).



This design consists of a flat ornamented surface; and two handles, either of which may be selected to accompany it, according to the material adopted for the execution. The handle, hitherto usually employed in such objects, is not only of greater length than is necessary for the support of the screen, but is disproportionately attenuated; and for the same reason is constantly liable to fracture. These defects have here been obviated. The first design is intended to be carved in boxwood, and is therefore of strong character, and exhibits broad masses, wherein the chief enrichment is a series of foliage drawn with the conventional feeling which characterised the close of the fifteenth century. The second design for a handle is intended for metal, and a suitable lightness has therefore been imparted to it. The screen itself is of a complicated form, in which the centre is left for the insertion of a group or subject, and the remaining surface is embossed in arabesque. Throughout the composition, which principally issues from a vase, are scattered figures—monsters, and horses, of which the hinder parts are foliated; a space being left for the handle.

DESIGN FOR A DOOR SCRAPER. By S. BENDIXEN, (5, Percy Street, Bedford Sq.) In this design, the leading idea is the serpent—subdued and confined. It may be easily "worked;" the object is one that has been too generally looked upon as unworthy the consideration of the artist. There is, however, nothing too insignificant for improvement; we trust to see Art prevailing every where and over everything. We have received from the artist several other designs for cast-ironwork, which we shall in due course introduce into our pages—as matters of vital importance.



DESIGN FOR A SALTCELLAR. By M. JEANNEST, (8, Percy Street). Nothing can be more appropriate for this object than the appended design, which suggests the substance it is intended to hold. The young triton, the dolphin, the shell, and the seaweed, habitants of the salt waters, at once remind us of the element whence the salt is derived. The objects themselves are grouped with considerable taste. The designs of this artist will be found highly *suggestive* to the British manufacturer, although usually of a character too pronouncedly French for entire adoption.

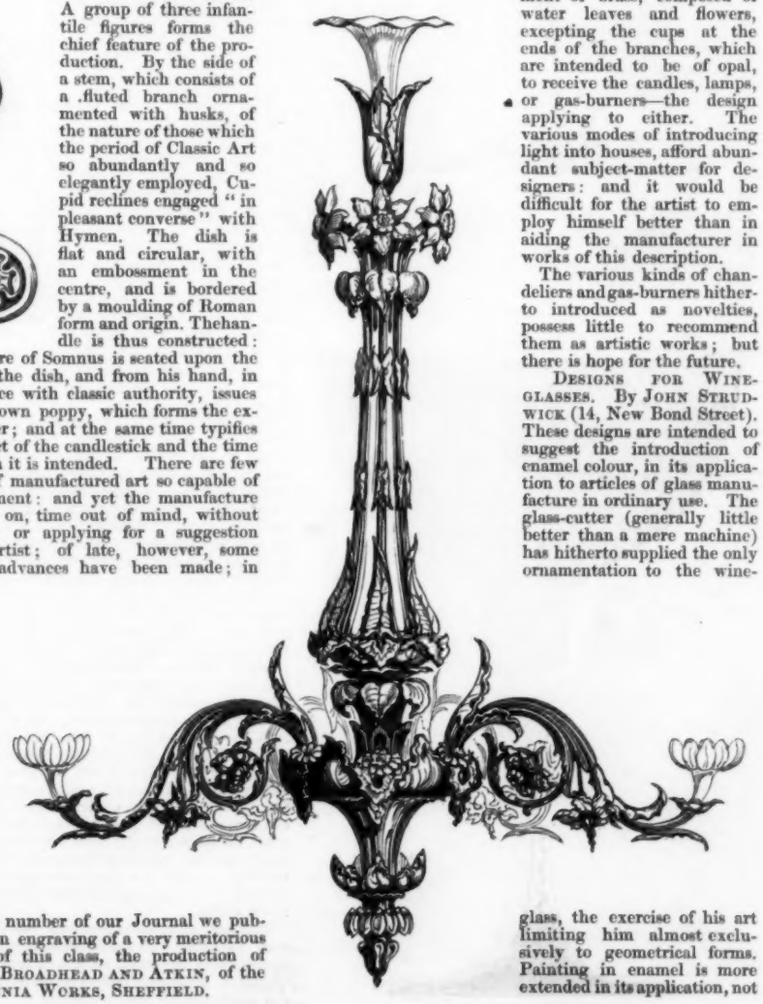
DESIGN FOR A HALL CHAIR. By J. B. ROBINSON (65, Grosvenor Terrace, Horseferry Road). This design is based on the Gothic: the designer acknowledges his obligations to Herr Heideloff, who, in like manner, takes suggestions from ancient forms, which he adapts to his own purposes. Mr. Robinson, we believe, was prompted to design in this style, by the examples published in the ART UNION Journal in January last. It will be observed, that a main intention of the artist is to introduce the Arms or Crest of the possessor blazoned on the shield which forms the back of the chair.

DESIGN FOR A CHAMBER CANDLESTICK. By H. FITZ COOK, (4, Baker Street, Pentonville). This design is intended to be executed in metal. A group of three infantile figures forms the chief feature of the production. By the side of a stem, which consists of a fluted branch ornamented with husks, of the nature of those which the period of Classic Art so abundantly and so elegantly employed, Cupid reclines engaged "in pleasant converse" with Hymen. The dish is flat and circular, with an embossment in the centre, and is bordered by a moulding of Roman form and origin. The handle is thus constructed:—A figure of Somnus is seated upon the edge of the dish, and from his hand, in accordance with classic authority, issues a half-blown poppy, which forms the extinguisher; and at the same time typifies the object of the candlestick and the time for which it is intended. There are few objects of manufactured art so capable of improvement: and yet the manufacture has gone on, time out of mind, without receiving or applying for a suggestion of the artist; of late, however, some marked advances have been made; in the last number of our Journal we published an engraving of a very meritorious article of this class, the production of MESSRS. BROADHEAD AND ATKIN, of the BRITANNIA WORKS, SHEFFIELD.

DESIGN FOR A WORK TABLE. By HENRY WHITAKER (66, Newman Street). This design, although it exhibits no marked departure from the "fashion" in which such things have long been produced, may show that a better style and character can be given even where there is no great effort at novelty, and where the inventive faculties have been taxed less to create than to improve.

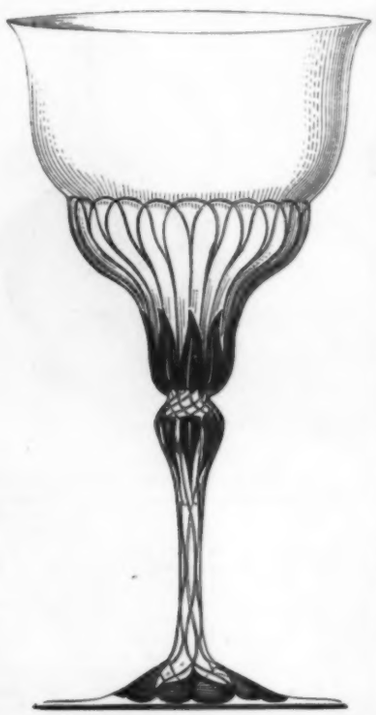
DESIGN FOR A CHANDELIER. By T. WOODINGTON (12, Denmark Row, Camberwell). Consisting of an opal body, the ornament of brass, composed of water leaves and flowers, excepting the cups at the ends of the branches, which are intended to be of opal, to receive the candles, lamps, or gas-burners—the design applying to either. The various modes of introducing light into houses, afford abundant subject-matter for designers: and it would be difficult for the artist to employ himself better than in aiding the manufacturer in works of this description.

The various kinds of chandeliers and gas-burners hitherto introduced as novelties, possess little to recommend them as artistic works; but there is hope for the future.



DESIGNS FOR WINE-GLASSES. By JOHN STRUDWICK (14, New Bond Street). These designs are intended to suggest the introduction of enamel colour, in its application to articles of glass manufacture in ordinary use. The glass-cutter (generally little better than a mere machine) has hitherto supplied the only ornamentation to the wine-glass, the exercise of his art limiting him almost exclusively to geometrical forms. Painting in enamel is more extended in its application, not

only as imparting hues and tints, but as blending and combining natural with geometrical forms with greater freedom and truth. In these examples such combinations have been attempted; and, it would seem, with success; if we could furnish speci-



mens printed in gold and colours. The first may be of opal or transparent glass; the leaves enamelled green, the geometrical lines red: of the second, the bowl and foot are of ruby glass, the stem transparent, the geometrical lines in gold.

NATURAL FOLIAGE

FOR DESIGNERS OF ORNAMENT.

BY R. REDGRAVE, A.R.A.

It would seem needless to impress on the Designer of Ornament the necessity for a constant study of the natural growth of plants, their blossoming, fruitage, and decay, as the true source of new and ever-varying ornament, if it were not but too apparent that this path to excellence and variety is almost entirely neglected for less original, if less laborious modes of study. The way to excellence is the same in all arts; and it will be found that our labours give pleasure to others in proportion as we take an original view of things, and are able to impress this on other minds. Such original view, however, can only be taken by a direct reference to the object itself, and is hopelessly sought in the conventionalised treatment which the passage through other minds is sure to produce; and yet this latter method has been the usual course of study of the ornamentist. He collects a stock of examples in the Greek, Roman, Mediæval, and other styles; and turning over the pages of his authorities, selects, here a Greek honeysuckle, and there an acanthus leaf,—a ram's head from the horns of one altar, a festoon of flowers from another,—happy if his taste is sufficiently discreet to save him from mixing Greek with Roman, or both with the Revival; introducing with ruthless indifference the ornaments of a sarcophagus into an epergne or a wine-cooler—not that he would intimate that there is death in the abuse of the juice of the grape, but that it matters not to him, so that the forms are agreeable, whether the vase that inurned the ashes of the dead figures again as the cup of the Eucharist, or the altar of a Greek deity *adorns* his church as a memory-stone to his friend. How hopeless of producing anything new or original, such a practice as this! What should we think of an artist who selected his figures or groups from "The Last Supper" of Da Vinci, or the Cartoons of Raffaelle; yet on such practice has the ornamentist hitherto but too often been allowed to rest his claim for talent. We have, however, cause to hope that a change is taking place for the better; and trust that ere long Nature will be more constantly resorted to, that in her endlessly varied forms of beauty and grace, he may find the true source of original ornament.

It is with this view that an attempt has been made to turn attention to the study of the natural untrained growth of plants and flowers—to the graceful lines of Nature's handiworks—to the hints that she is constantly holding before the eyes of men—that they who have long "gone through the world with their eyes shut," may be tempted to open them upon wealth that may well shame the niggard poverty of their former resources.

He that would be great as a designer of ornament, must be in the hedge-rows and fields at all times, sketching with patient diligence the form and curvatures of leaves, fruits, and flowers, their groupings and foreshortenings; studying them as a whole, and in their minutest details, together with their growth and structure; not to repeat as a mere imitator, but to display them as ornament, to dispose them geometrically, to arrange them to suit the various fabrics or manufactures for which he may be called on to design; and to give them life and words as it were, by using them as emblems of some living thought or poetical allusion. And this is, indeed, one of the most important parts of his study; one that will require the talent of the artist, the powers of an original mind. It is this that lifts the ornamentist to his true place, and elevates him from being a mere pattern drawer, to take proper rank in the world of art; for who would limit the art of the ornamentist to the mere mechanism of drawing, leaving out of the question the poetry of association which must be added to the skill required to adapt the forms and colours of Nature to fabrics and textures, requiring a treatment suitable to the powers of the manufacturer or the qualities of the material.

Having premised this much, we shall proceed to point out some considerations connected with the study of the natural growth of plants, hoping to return again to the higher art of adaptation and invention.

Of all plants, the most graceful are those which cling to others for support: of such the present plate principally consists. Their modes of support are various, and these should be very carefully studied, being frequently very incorrectly rendered. Who has not seen the hop supporting itself by tendrils, the vine twisting round a stem? But he who studies Nature can at least never fall into such common errors; he will render the modes of their support correctly. These, as has been said, are very various. Some, as the hop, the bind-weed, and the honeysuckle, twining round stems; some, as the vine and the red-berried bryony, supported by tendrils; these again varying, proceeding from the stem, as in the vine, &c., or, as in the pea-tribe, from the extremity of a compound leaf, as being single or branching into two or three, &c. Some plants, as the Nasturtium canariensis, &c., are supported by a peculiar crutching of the leaf-stem at its base. Some, as the blackberry and the common nightshade, support themselves to great heights by insinuating themselves among the more rigid stems of other plants. Some, as the ivy and the polypodium fern, root themselves as parasites, to trees or walls. All these modes should be carefully noted by the draughtsman. He will find, moreover, that some turn with the sun and some contrary to the sun's motion, in an unchangeable order; and lastly, that situation, soil, &c. make large alterations in the growth of plants and in the form of their leafage; Nature endeavouring to accommodate her offspring to the evil chances which befal them, as men accommodate themselves to adverse climates or false conditions of society. If we look at the foliage of any individual plant, we shall at first be struck with the similarity of its leaves. It would be said "they are all alike," but a closer attention would prove that no two leaves can be found exactly to correspond; that even the two sides of any given leaf are almost invariably different, and that variations occur in the full grown leaves at different heights from the ground, as in the ivy, or the holly, which, when its growth is beyond the danger of injury, seems to soften the rigid offence of its spines more nearly into the harmless foliage of other trees. This appearance of sameness, which is indeed but likeness, will lead the student to one of the great principles of Nature's loveliness—symmetry with variety.

In confirmation of this principle of beauty, we shall find the corolla of many plants divided into an odd number of petals, as three and five (the latter more especially), whereby the symmetry of a polygonal figure is superadded to the variety contained in the triangle and the pentagon, figures which have no angles opposite, nor sides parallel the one with the other. It is remarkable how largely this latter figure, the pentagon, enters into the form of our English plants. Our wild roses, brambles, thorns, apples, pears, and strawberries, have their cup-like flowers divided into five petals; and even many of the bell-shaped flowers, such as the different species of convolvulus and campanula, have their circular tubes divided into five by lobes, or are incised into five segments on the edge. This principle did not escape the acute observation of Hogarth, who, in his Analysis of Beauty, says, "that Nature in all her works of fancy, where it seems immaterial whether even or odd numbers of divisions were preferred, most frequently employs the odd, as for example in the indenting of leaves, flowers, blossoms, &c." Again, we find the like variety in the curves which compose the forms of leaves, fruits, and flowers; these well deserve our most attentive consideration and study, both from their beauty and gracefulness, and that we may endeavour to ascertain the causes why they are beautiful. They have this peculiarity, that they are seldom curves of uniform curvature, such as circles and combinations of arcs of circles, but, like the curves of which the outlines of the human figure consist, are formed from continually altered centres. This principle was well understood by those great masters of beauty the Greeks, who made it the governing principle of their treatment of ornament; whilst the Romans, whose taste was more rude and less refined, seem to have approximated more to the principle of the circle as the foundation of their style: bold and florid, but wanting in the delicacy, both as to line and impost, which characterises the more pure taste of the Greek artists, Roman ornament has yet been derived from them rather than drawn from the inexhaustible stores of Nature, by themselves.

Nov., 1847. R. R.

NATURAL FOLIAGE. BY R. REDGRAVE, A.R.A.

ORIGINAL DESIGNS

FOR COTTAGES.*

Our English Cottages are in very many cases sadly defective with regard to comfort. Insufficiently drained, and built without any other consideration than that of economy, both of purse and space, they are frequently the habitations of a man, his wife, and several children, and fever and disease too often occur from the crowded state and unwholesome atmosphere of the dwelling. Within the last few years, however, the condition of the English labourer has been greatly improved, and Cottage Architecture more favourably viewed by our landed proprietors. The embellishment of their estates, by the erection of picturesque cottages, has occupied a large share of attention, and works on this subject have met with much encouragement. Yet it has usually resulted, that an attractive exterior has been the principal aim, and the plan a secondary consideration; the consequence being a sacrifice of the Cottager's comfort and the disappointment of the Landlord.

It will seem somewhat presumptuous to add a new series to the many designs which have already been published, but the author is induced to submit the following studies, in the hope that they may be found to combine convenience of arrangement and plan with some degree of external effect at a moderate expenditure. The comfort and happiness of the cottager are most important items in the prosperity of a nation, and the mode in which these can be best accomplished in his dwelling, is well deserving the careful study and attention of the architect. If the cottage be well planned, it is but reasonable to expect that there will be manifested on the part of the Cottager a desire for its preservation in order and neatness.

The Design, No. 1, was made for a position visible from a considerable distance, and commanding from its site an extensive view. The Italian style having been selected, it became desirable to make the square tower useful, as well as an ornamental appendage, and it is therefore adapted as an entrance porch, the upper part forming a bed-room. It is eight feet six inches square, and a door in its side opens into the living room. The door is thus placed to avoid a direct draught into the room, and the space between it and the back wall of the porch would be occupied by a bench offering a pleasant seat for the family of the occupant during fine weather. The living room is fourteen feet by twelve feet, having on one side a narrow staircase affording access to the bed-rooms. Connected with this room is the kitchen or wash-house, twelve feet square, fitted up with a cottage range, oven, copper, sink, and pump. Attached as a lean-to, is the pantry, with the usual outer offices.

The drainage would be taken from the kitchen outer doorway, to the nearest point at which it could be emptied with a good fall; and proper and efficient ventilation would in all cases be ensured by leaving an aperture nine inches by four and a half inches in the side of each chimney-jaumb (the top being about six inches below the ceiling), and building in this jaumb a small shaft inclining upwards, terminating with an opening into the side of the flue. The impure air would thus be discharged, and the opening in the room might be fitted with a wooden slide to be closed or opened at pleasure. The Author acknowledges to having taken this idea from Dr. Arnott's Valve Ventilators. Estimate, £200.

Design, No. 2.—This Design has recently been erected as a gate-lodge in the Jephson Gardens at Leamington. It is situated on a sloping bank near the river, which has been made, from this circumstance, serviceable to the plan. The kitchen is below, and is fitted with sink, pump, copper, and a good cottage range containing a small oven. The paving is of brick quarries, and the drainage is taken from the kitchen with a good fall to the river. A small pantry is attached at the side, behind which is a wood and coal shed, &c., &c. Over this kitchen is a bed-room, entered from the general living room, adjoining the porch. A small lobby is taken out of this room for the purpose of giving a separate approach to the second bed-room. Should this be thought unnecessary, the space might of course be thrown into the living room. The porch is paved with red and white quarries forming a pattern. The chimney openings should be fitted

with angular covings and common Rumford grates. Below the bay window a shutter may be suspended, the whole width and height of the opening. This, by the aid of a couple of stays at the back, will in the daytime be useful as a table or ironing board. The roof is covered with alternate ranges of

plain and pattern Staffordshire tiles, surmounted with an ornamental ridge. The three fronts are of brick cemented, as are also the chimney shafts, the whole being irregularly jointed in imitation of the ancient stone work. Verge-boards, finials and pendants, give character and effect to the elevations, and the whole as executed has given much satisfaction. Cost, £210.

* These Designs are supplied to the Art Union by J. G. Jackson, Esq., Architect, of Leamington; and are made expressly for publication in our columns. At the present moment, when there is so general a desire for improving the dwellings of the humbler classes, we believe these "aids" may be extremely useful; while in giving them publicity we are contributing to forward public taste through another, and very important, channel.

THE APPLICATIONS OF SCIENCE

TO THE FINE AND USEFUL ARTS.

THE distinguishing feature of the present period is, the numerous successful applications of principles developed by the investigations of Science—many of them of a highly refined character—to the improvement of articles of luxury, and to the economising of every branch of useful manufacture.

Although we may refer to periods in the history of our intellectual progress, when the discoveries of facts, new to our knowledge, may have been more numerous, and in themselves of higher importance than they have recently been, yet no age has ever exhibited the striking phenomena of the present, in which the highest science is made subservient, in a thousand forms, to the requirements of the community; and we see the labours of the philosopher applied to increase the refinements of life, on the one hand; and to improve and multiply the arts and manufactures of utility, on the other.

The natural order of the progress of the human race is evidently shown in the cycles of discovery and application which, through long historical periods, will be found alternately manifested.

The discovery of truths, and the application of these, belong to minds of an essentially different order; and those individual characteristics which are necessary for the one or other task, are the psychological features of a race or an age.

The present is essentially the age of useful applications; the stream of thought appears to flow almost undividedly in that particular direction; the energies of the intelligent are employed in making the knowledge we possess available to the purposes of Art and Manufacture. The business of the thoughtful among us is, not to add to the amount of known truth, so much as to render merchantable the truths we possess, and to add by this means to the luxuries and the comforts of mankind.

The physical inquirer halts in his progress, and instead of tracing up his facts to a law, is delighted to find that he can teach the manufacturer to employ electricity in moulding objects of beauty, and the artist to use the sun-beam for delineating nature with unerring outline, and the most delicate gradations of light and shadow. The chemist pauses in his investigation to give the painter a new pigment, and the dyer a colour of greater permanency; to aid the potter in the mixture of his clay, and to assist the glass-maker in producing articles of purer transparency or of richer colour. The geologist, studying the great changes which the crust of the earth has undergone, stops to show the economic value of its minerals, its rocks, and its clays.* The naturalist quits his studies of the Fauna and the Flora of the world in their great arrangements, to learn the peculiarities of some individual species which may promise to be either useful or ornamental to mankind. Indeed, the great tendency of "our philosophy" is to lend its powers to the advancement of Art, to facilitate every branch of Manufacture; and thus, at the same time that it assists in the refinement of taste, it seeks to diffuse over the length and breadth of the land specimens of that refinement, and by placing within the reach of the industrious, but humble man, objects of pure and simple beauty, to elevate him in the scale of intelligence, and give a better and more ennobling character to all his aspirations.

Although Science has thus been rendering its high assistance to Art and Manufacture, the means of communication between the discoverer and the producer—the man of science, and the artist or the manufacturer—have been exceedingly slow and uncertain. Owing to this, many important facts have been lost to the world, which would, in all probability, had they been presented to the attention of those engaged in the useful applications of known truths, have accelerated the progress of many branches of our manufactures. It is true the labours of the experimentalist may have been recorded in the transactions of some learned society, or in a scientific publication of exclusive circulation; but to those, the studies of the artist seldom lead him, and they rarely reach the hands of the practical man. It is with a desire to remove this barrier to the improvement which co-operation promises, that we have determined on devoting a portion of our Journal to the purpose of communicating all such matters of science as may have a practical bearing on those particular Arts and Manufactures which come within our especial province, and also for recording the results of practical experience, which will often direct and constantly guide the labours of the man of science. The importance of this, and its general utility, is almost too evident to require any argument to prove it; but we desire briefly to show that many of even the higher branches of physical inquiry, and the more recondite experimental researches, have a very direct bearing on the ornamental and strictly industrial arts.

In the fact of the translation of Goethe's Theory of Colours, by Mr. Eastlake, we have strong evidence of the value of one of the highest branches of physics to the artist. To him who would give permanence to the transitory beauties which the ever varying diffusion of Light spreads over nature; and impart to his canvas the magic influence which lives and breathes in colour, as displayed in every work of creation, the laws of chromatic harmony cannot but be a useful study; and the "phenomena of contrast and gradation, two principles which may be said to make up the artist's world, and to constitute the chief elements of beauty," dependent upon physical relations of a refined character, must become a subject of close attention to the painter, who aspires to that excellence which charms by its truth and loveliness.

To the young artist, the prism, with its curious power of separating a pencil of white light into a series of coloured bands which always observe the same order, may appear merely a pleasing toy; the singularly beautiful systems of colours which play upon a soap bubble, or diffuse themselves over thin films of oil on water, may seem unworthy his attention; or the phenomena of reflection from grooved surfaces a very unnecessary study; but, to him who has learned that he can only render the ideal pleasing by imaging, even though he may heighten the real, it must be evident, since the result of his labour depends entirely on such an arrangement of elements as shall, in obedience to the physical laws of reflection and refraction, present to the eye a system of natural colours; that neither the prismatic spectrum, the colours of thin films or of grooved surfaces, can be entirely neglected as aids in the pursuit of Art. To the painter of genius these assistances may not have been necessary. He surveys Nature, and drinks deep of her fountains of beauty; and, to borrow a thought from the poet-philosopher of Germany, he evokes the substance and form of his work from his inmost being, treats his materials with sovereign command, and makes use of external influences only to accomplish his powers. Howbeit, in our study of such a work, whether the production of a Titian, a Giorgione, or a Rubens, we shall find, that the harmony of the chromatic arrangement which Science, by its appliances, discovers to us, is never violated.

Another branch of physical optics which is of great importance to Art is, the consideration of those chemical and molecular changes produced by the sun's rays which act destructively, bleaching or changing mineral and vegetable colours. To the want of a proper knowledge of this class of phenomena, many works of high merit owe the loss of the beauty they once possessed, and many others have entirely perished. To this subject we hope shortly to devote a few columns of this Journal. The permanency of dyes and the brilliancy of their colour also belongs to this class of inquiry; and in the preparation of many pigments, experience has taught several curious and important facts, which are connected with purely physical causes.

The subtle agent, Electricity, has also been brought to the aid of Art, and subdued to purposes of extreme utility. It is employed in multiplying works of elegance, and, by making the beautiful cheap, is assisting in the upward progress of the public taste; and it is no less valuable an agent in producing articles of necessity in every-day life. One of the most recent applications of the electrotype process is that of covering with metal—either gold, silver, or copper—the beautiful petals of a flower, or the delicate antennæ of insects. In a collection in the Museum of Practical Geology will be found, permanently preserved in copper and silver, the fragile and rare forms of the Azalea indica alba, Euphorbia mammillaris, Nepenthes Rafflesii, Camellia fimbriata, Cypripedium barbatum, with the spine-covered Cactus, numerous other exotic productions, and many curious insects. These are not copies, but the metal is made to envelope and faithfully retain the form of the object; each slender stamen, and even the delicate hairs on the stalks and leaves, being covered by it. When we look at those specimens it appears but another step to employ the choicest flowers and the most graceful forms which the horticulturist can furnish, to add to the adornment of the articles of taste which the refined love to gather around their homes. The process by which this is effected we shall in a short time fully describe. Such to Art—fine and industrial—is the importance of the galvanic battery. Another source of electrical power is now employed for the same purpose; and we may see in Birmingham all the electrotype process conducted by the influence of the decomposing agency which is evoked by simple mechanical means from the never-changing source of a few magnetic bars.*

The value of chemical science to the artist scarcely requires any argument. The paints which he employs are almost entirely of mineral or vegetable origin; and to the perfection of the labours of the laboratory is he indebted for colours with which the ancients were unacquainted. Since the permanency of those efforts of the imagination, of thought and artistic skill,—the visible poetry and the mimetic history of the passing age,—is entirely dependent upon the character of the gross materials of which it is composed; it is most important that every information should be given of the liability, under all the circumstances to which a picture may be exposed, of the various pigments to decomposition; and that information, which the chemist only can give, of the decomposition of those colours which, employed by the ancients, have remained permanent, for centuries, must be of the utmost value to every living artist. It was the consciousness of the service he was rendering to Art that induced Davy to analyse the colours used in the fresco paintings in the baths of Titus and Livia, in the Aldovrandini picture, and other relics of antiquity; and we hope to be enabled to give occasionally some additional information of these interesting objects.†

At a period when a powerful effort is made to improve the artistic taste of the people, and to encourage High Art,—when the palace of Parliament, advancing towards completion, is intended to hold the best specimens of modern Art; that, by their means, the story of our progress, as a nation, in power and intelligence, may be preserved for future ages,—that knowledge of the character of colours, and of the permanency of varnishes which chemistry should be tasked to furnish, is of the utmost importance. A knowledge of the composition of the stucco of the fresco paintings of different ages, and the determination of the presence, and the quantity, of organic matter in them, if possible, would be of great utility in

* As a striking example of this, we would call attention to the establishment in Craig's Court, Charing Cross—the Museum of Practical Geology. There will be found a very extensive series of carefully selected specimens of the minerals, earths, &c., of the kingdom, and the various uses to which they have been brought by the skill and industry of our manufacturers; although, owing to the confined space which is at present appropriated to this Government Institution, the arrangements contemplated by its excellent Director, Sir Henry De la Beche, cannot be fully carried out. A new building is, however, in progress in Piccadilly, in which, we doubt not, the public will have every facility afforded them for the study of every branch of Art and Manufacture which is in any way connected with the mineral produce of the British Isles.

* In the British Museum are two plates by an early engraver, which were long thought to be brass plate; but an examination of a similar plate in the Museum of Practical Geology, has shown them to be of copper, which has been covered with gold by the ordinary mercurial process. This metal has been used, without doubt, for the purpose of preserving the more readily oxidisable copper plate from corrosion. It is, though old, a more refined process than that of greasing, which is now very commonly employed. May not the process of electro-gilding be thus employed with great advantage?

† Sir Humphry Davy found that "the azure, the red and yellow ochres, and the blacks, are the colours that seem not to have changed at all in the ancient fresco paintings. The vermilion is darker than recently-made Dutch cinnabar, and the red lead is inferior in tint to that sold in the shops. The greens in general are dull."

From the analyses given by Davy (Philosophical Transactions for 1815) we learn that the reds employed by the ancients were either the red oxides of lead or of iron; the yellows, a mixture of yellow ochre and carbonate of lime (chalk). The blues were oxide of copper; and he found in the ancient blue glass from Pompeii, the oxide of cobalt. The greens were found to be carbonate of copper; and the purples were proved by many tests to be of either a vegetable or animal origin, in all probability similar to our lakes.

guiding our artists in the compositions they should employ.

Many of the ancient paintings have evidently faded from the use of vegetable or animal colours; and many of the lakes and blues of the Italian masters have lost their brilliancy. The researches of modern chemists into the peculiarities of the colouring matters of the Lichens (Litmus, Archil, &c.), of the Madder (lakes), and of the Cochineal (carmine), promise to give to these colours a degree of permanency which they have never hitherto possessed.*

The advance of chemical knowledge has also furnished some colours of great beauty, which are however of doubtful permanency. The iodides of mercury and of lead, the first a beautiful red and the last a fine yellow, are liable to alteration under the action of light and the changes of temperature. An artificial ultramarine of considerable beauty has been prepared at a cheap rate, which, it was hoped, would have all the permanency of the blue of the lapis-lazuli, which, from the rarity of that mineral, was highly expensive; but we understand that already good evidence has been obtained, that this artificial compound is not a durable colour. We intend to return to this subject in a future number. Important as chemistry is to the artist, it is far more so to the manufacturer: in every department of fictile manufacture, in glass-making, in ornamental, and indeed, too, in useful metallurgy, no considerable progress can be made without its assistance. There is scarcely a process to be found in the manufactures of Birmingham in which chemistry is not, more or less, concerned. If we turn to the operations of the dyer, the calico-printer, or the paper-stainer, we shall find at every step the advantage of this science. At the present time, when our ornamental glass manufacturers are entering into an honourable rivalry with those of the continent, chemistry is to them of the utmost importance in the application of known materials to produce the richest colour, and in the discovery of new compounds to afford a greater diversity. Although we are acquainted with several varieties of cements, most of them combinations of sulphate of lime, alumina, and silica in varying proportions, and many of them answer the purposes for which they are especially recommended; yet it appears that we are still in want of a composition superior to any of these, to meet all the requirements of the artist, and to secure to the public, at a cheap rate, *strictly faithful* copies of his works; free of all distortion, and which shall possess the good qualities of beauty of colour and durability. Again, in the manufacture of paper, whether it is to be employed by the artist in water-colours, the engraver, or the printer, the aid of the chemist is most particularly demanded. To the artist, the utmost purity of composition is required; and it not unfrequently happens that some chemical impurity acts upon the colour, and thus deforms, by an unsightly spot, a work of beauty. The greatest difficulty which the photographist has to contend with, is the uncertain character of the papers of the best makers. Even when the utmost caution has been used in selecting paper upon which to spread the photographic material, it not unfrequently happens that the finished picture is irregular in colour; or if perfect at first, that small spots slowly present themselves, which, forming little centres of chemical action, gradually spread, destroying the colour in a curious manner. These have been traced to several causes; the presence of small metallic particles, of lime or barytes, both of which are sometimes employed to give an artificial firmness to the paper; and they are, without doubt, often to be traced to the influence of the bleaching materials employed by the manufacturer. It is not unusual to resort to the sulphites for blackening paper; the manner in which the sulphur-salts combine with organic matter is remarkable; and notwithstanding the cleansing processes adopted to remove them, they are frequently retained in small quantities in the paper, and there, slowly decomposing under the influences of atmospheric changes, are likely to act injuriously upon water-colours, in the same manner as we know they do upon photographic materials. In the apparently simple matter of sizing, the utmost care is also required, as the following instance within our own immediate knowledge will sufficiently show. A large quantity of superior paper was supplied to a copperplate printer, upon which were printed by him, impressions from different plates, all of which were intended for colouring. Out of many hundreds, it was found by the colourist that a few only could be used, nearly all of them presenting, when damped, a curious spotted appearance, which spots became permanent upon the application of colours. It was not a little remarkable, that throughout the largest portion of the sheets, the spots were discovered in patches, nearly corresponding to each other. Examination proved that this defect arose from the use of size which was in a partial state of fermentation, and consequently the growth of fungi had arisen in the paper as it had lain together. In another case, a manufacturer of silks, having received from his dyer a large quantity of goods in a spotty condition, threatened him with an action, unless he was compensated for the loss he was likely to sustain, owing, as it appeared, to the dyer's carelessness. This being resisted, chemists were employed to detect the cause of the accident; but they were at fault, until at length one gentleman to whom the damaged silk had been committed for analysis, thought of submitting it to microscopic examination, which was undertaken by an eminent naturalist, who at once discovered that the spots were owing to a peculiar fungus, having all the characters of that variety which was detected in the potato disease. The result was, the discovery that all the damage had been effected by the manufacturer and not the dyer, he having employed in the process of manufacture a starch size which had been prepared from diseased potatoes. From these facts it is clear, that the aid of the chemist is necessary to prevent this curious and annoying kind of vegetation.

It is no less important that the aid of Science should be sought for, to protect the canvas of pictures and the covers of books from the injurious influence of similar and other causes of their destruction. This applies strongly to the very ingenious process of stamping leather for decorative purposes. There are few more striking examples of the important assistance which is given to Art and Manufacture, by the naturalist and the traveller, than the Gutta Percha affords us. In the time of Priestly, Indian-rubber was only known to a few men of science as a "curious substance which removed the marks of black-lead pencils." Within a few years it has been applied to a numerous variety of useful purposes. In 1843, a small portion of a rare substance, bearing some resemblance to Indian-rubber, was brought to this country. Accident drew the attention of an ingenious gentleman (Mr. Charles Hancock) to it, and in his hands it has become a material of the highest utility. At the Gutta Percha Works we have recently seen so many beautiful applications to Art, and objects of real importance, of this singular vegetable juice, that we deem it desirable to describe them more particularly than we can do, owing to the want of space, this month. In our next we intend devoting an article to this application of science in all its details. Many other matters press themselves upon our attention; but the novelty and the importance of the Gutta Percha appear to claim for it the first attention.

Having thus endeavoured to show a few of the numerous instances in which Science, in its various departments, ministers to Art and aids Manufacture, we feel ourselves called upon to add a few words on the subject of the assistance which the artist and the manufacturer may render to the progress of Science. It not unfrequently happens, that, when the experiment of the laboratory is repeated on the large scale in the manufactory, results of a different character are obtained. It becomes desirable that such peculiar differences should be known, as, without such knowledge, a feeling of uncertainty arises, a want of confidence springs up, and each one believes the other in error. Again, in the process of manufacture, many phenomena of interest to the man of science, and of importance to all, must present themselves, which are too frequently lost; whereas, had they been recorded, they might have led to discoveries of great economic value. These we desire to record. Into those secrets of any peculiar manufacture, on which the remuneration of the discoverer depends, we have no desire to pry—these are rights sacred to himself. But there can scarcely be a manufactory, wherein observant men are employed, from which may not be gleaned a large amount of the most useful and instructive information. By this interchange of knowledge, which we hope to effect, we certainly anticipate some results equally interesting to the man of Art, of Manufacture, and of Science.

Beyond this, we hope to render this portion of the Journal of considerable value to the general reader, affording the means of acquiring a knowledge of those processes of Art and Manufacture which are of general interest, without the labour of pursuing inquiry through the various channels by which, at present, such information is communicated.

On the Electrotype, in all its modified applications; on Photography, in its most simple and its more refined processes, with the important results it promises; on the Chemistry of the vegetable colours, and the mode of rendering many of them permanent; and other subjects of equal importance and interest, articles will be speedily given; and upon all matters connected with any of these, or any subject which has reference to the applications of Science to the Arts—industrial or ornamental—being desirous of securing the best and most extended information, communications will be valuable. By securing the assistance of those who are practised in particular departments, we trust a value for accuracy of information will be obtained, which could not otherwise be expected.

In this manner the union of Science, Art, and Manufacture will be shown in all its most striking characteristics, and the advantages derived from that union placed in the strongest light. Our Journal will thus, it is hoped, lend some important assistance in that work of utility, which is, as we have previously remarked, the great characteristic of our age and nation. Imparting regularly all the information which can be gleaned, either at home or abroad, without any delay—and connecting with these communications such practical suggestions as may arise during the inquiry—a record of facts will be secured, and matters for experiment and thought brought before the notice of those who are the most likely to avail themselves of them.

By the method which we purpose adopting, we shall be enabled in the progress of our labours to embrace a very extensive range of subjects, which will eventually form a history of the Arts, and exhibit the advantages which have been derived from the co-operation of Science. To be highly useful is the aim of our efforts in this department—and we hope to find the artist referring to our columns for information to guide him in the task of giving permanency to the beautiful—we trust the manufacturer will find much matter of real value to him in producing the useful; and that every reader will acknowledge, that our labours tend to enlarge the bounds of individual knowledge in departments with which, in the ordinary course of things, the general public could not in any other way become familiarised.

December 3, 1847. ROBERT HUNT.

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* The experiments of Robiquet, and more recently those of Dr. Schunck, published in the "Reports of the British Association" on the colouring matters of the lichens and madder, may be consulted with advantage. A valuable communication on the colouring matter of the cochineal insect (carmine), has been very lately made to the Chemical Society of London, by Mr. De la Rue.

The researches of Drs. Bolley and Wydler on that very fugitive red, the colouring principle of the Alkanet Root, (Anchusa tinctoria), prove that the addition of a small quantity of muriatic acid prevents the destruction of this colour by the action of the atmosphere and light; which fact is recommended to the notice of dyers.

GERMAN TOYS.

OUR readers must not imagine we are here approaching a subject below the dignity of Art, for we have always held it a matter beyond controversy, that however insignificant an object may be, and to whatever trifling uses it may be applied, its relative value is unquestionably enhanced in proportion to the measure of beauty with which it is endowed. An artist, who finds it necessary to introduce into the accessories of his picture what may be termed common-place objects, takes care to select such as recommend themselves by elegance of outline, or picturesque form: knowing how much the effect of his work is thereby heightened; its merits being appreciated, by the amount of attention it receives in its humblest details. Again, we have repeatedly argued that the eye cannot be too early accustomed to contemplate, and the mind to

study, the beautiful in every shape and feature; children soon arrive at an age to be capable of discriminating between the good and the bad, the new and the old; between things which are agreeable to the sight and those which are unattractive. If it be essential to educate a child from its tenderest years in the alphabet of letters, it is likewise important that it should be early taught the alphabet of Art; and this can only be effected by means of the objects with which it ordinarily amuses itself, and which often become almost necessary to its happiness.

Few who have arrived at years of maturity but must remember the grotesque figures placed in their hands when young; the bandalores, Dutch dolls, Noah's arks, in which it was difficult to distinguish the second founder of our race from the creatures he had in keeping; animals of every shape but that assigned them by nature; human forms, anything but "divine;" and few there are who have not perceived the improvement which the last four or five years have introduced into these and similar articles of constant demand. This improvement has in a great degree proceeded from the introduction of German toys, the superiority of which has stimulated our manufacturers to advancement; but they are still unable to compete with the foreign producer—not so much from incompetency in design and execution, as from the high rate of wages they are compelled to pay their workmen. The best German toys come from the town of Sonneberg, on the south-eastern frontier of the forest of Thuringia. It has a population of 4000 inhabitants, of whom the greater part are employed in the trade. The principal toy-merchants, numbering about thirty, provide themselves with goods from many hundred different makers of common articles, resident in the town and its vicinity; these again are furnished, by the neighbouring villagers, with the requisite raw materials in wood, such as musical boxes, &c., which are fitted up and painted by the makers in the town. Every year about 25,000 cwt. of these goods are exported to almost every part of the world; but the manufacturers are restricted to the use of wood or paste, or these two materials combined. The factory from which the best toys are derived is that of ADOLPH FLEISCHMANN, who employs none but first-rate workmen; and it is astonishing to notice the many admirable productions these uneducated artists bring out; models and groupings of figures that would cast no discredit on the atelier of a Baily or a Westmacott. We have had forwarded to our office a few of M. Fleischmann's manufacture of various kinds, and until we had seen them, we had no idea of the skill employed in the execution of *children's playthings*, and of objects that might interest even parents themselves. To show that M. Fleischmann can, and does, produce objects of higher character, we have only to instance the two figures of the "Tournament Knights," for some time exhibited in our window, and constructed after models furnished to him by M. Heideloff, the accomplished designer of Gothic ornament in Germany. We allude to them as evidence that the mind of lofty purpose may descend to small things. These knights are of remarkably fine workmanship; the costume has been accurately studied; for its truth, indeed, we have the guarantee of M. Heideloff, the highest authority of the continent; some of the statuettes are plain, in imitation of bronze; others are coloured; and the armorial bearings are painted in, to suit the desire of the possessor. So exquisite are they as models, that we shall probably, ere long, give engravings of them in our Journal.

The "Toys," although of a comparatively humble order, and produced at a very trifling cost (for their prices are singularly small even when they have reached our market) are scarcely less inferior as works of art. They consist of figures of all kinds and engaged in various occupations; each of which might be a study for an artist, so true is the drawing and so skilful the composition; animals of every description—bears, lions, dogs, horses, in short "the lower world," in all its varied characters, the forms of which are perfect.

It is impossible to over estimate the value of these plaything-studies to the young; they teach that which never need be unlearned; they give lessons in truth; we cannot be sufficiently grateful when we contrast them with the distorted forms, that were the models placed before us in our own youth.

THE ART SCHOOLS OF LONDON.

THE long-expressed conviction of the limited means proffered to the student of Art for obtaining a knowledge of his profession, is at length beginning to operate. Different proposals, with results more or less successful, have been made with a view to the formation of Academies for the study of Art, and in the history of these we cannot but consider that of the Society of British Artists in Suffolk Street, an era.

Until very lately, the essential of Art education, the study of the figure, has even in London been a difficulty, and even under the recently-created facilities, we doubt whether young artists yet see enough of it. Of this, at least, we are sure: in Paris, the daily hours of study from the life are extended to a much longer term, and the advantage is sufficiently apparent in the drawing of artists who have studied there. It is not, however, our purpose to say anything here of bad drawing—enough has at all hands been already said of that. Comparisons may be odious, but they form nevertheless the basis of true criticism. Our school is, and has been, entirely self-educated; left to its own bringing up—modelling its essays simply upon what material soever lay in its way. Hogarth was a memorable example of this; so was Gainsborough, and equally so Morland, and others, all self-taught painters. How richly entitled soever may have been the more distinguished members of our school to claim by their works to be classed as "masters," it is sufficiently clear that they have no right to the distinction in its simple and literal reading. Each individual excellence is that of pure self-cultivation. Moreover, the patronage of our times does not suggest or encourage those gregarious habits of study and labour which give to "Schools" conformity of character. And to such an extent is this independence carried, that not one who has declared himself an instructor has ever been able to assemble around him, and sustain, what could be called a School. Poor Haydon was the only one who has ever been energetic in academical tuition; the results of his really earnest endeavours in this way are sufficiently known, and we sincerely believe that, had he succeeded and maintained a position as a master, he had not sunk under his bitter disappointments. The works of Hilton were the admiration of the Art, and his precepts were laws to the students of the Royal Academy; while Etty is regarded with feelings equally deep, but somewhat more mysterious. The qualities of Etty's execution—his colour and texture—would procure for him at once numerous pupils; but we verily believe, that if Michel Angelo were to rise from the tomb—his hand animated with all the awful energy which characterises the "Last Judgment,"—if, we say, he were to live again, and in all the glory of his fame, with every leaf of his laureate coronal still verdant, to announce his intention of teaching his Art among us,—we verily believe that even he would fail in forming an assemblage fitted to be called a School. Every tyro professes to draw in a style as masterly as Etty, but the *desiderata* are his colour, handling, textures, *morbidezza*, the breathing and palpitating fulness of his figures; and these are the qualities which pupils would seek to acquire under his tutelage; and as soon as the essay of such acquisitions had been made with more or less success, the master would be forsaken, and unaided perseverance do all the rest. A system of study under one master for a series of years, steadily pursued with reciprocal attachment between master and pupil, in the spirit of an earlier time, is a thing not understood among us.

In this article our purpose is briefly to review the existing character of the principal Art Schools in London—those, whence have arisen so many great reputations.

THE ROYAL ACADEMY has brought forward a large quota of native talent, a just tribute is therefore due to this Institution; yet, that the amount of excellence developed by its means is small in comparison with the numbers who have sought its advantages, is no well grounded reproach to its ordinances; because this is a common result in all similarly mixed assemblies. But, again, the celebrated pupils of the Academy had been no less celebrated than they are, had there been no Academy; yet, it is certain that its second, third, and fourth-rate students had been less skilful draughtsmen, unless some other equally valuable source of advancement had been open to them. Indeed, perhaps the less able classes had not become artists at all, while, on the other hand, no difficulty could oppose the soul when wedded to its beloved Art; and hence, those of the first class had not been a whit less excellent. To the Royal Academy belong the greatest of our painters, and, therefore, in the Academy we should find the best school of Art. It is true the schools of the Academy do not remain the same as they were at their institution, but there is yet much wanting to place them on that par of usefulness which is the average of the Continental Art-Schools. The principal schools of the Academy must be considered those of the Antique and the Life; for, according to the ordinances of the Institution, before a student can attain to academical consideration in painting, he has usually become either an accomplished painter, or at least has formed a style for himself, insomuch as to supersede the necessity of tuition. The Antique school is presided over by the Keeper, and is open from ten until four daily. Students are admitted to this school on the production of a drawing from some one of the classic sculptures, seconded by a letter from an Academician or some other person of acknowledged position. But before being fully admitted, the aspirant is required to execute a drawing from some assigned statue, immediately under the eye of the authorities of the Academy, in order to show that the drawing is all his own work. This preliminary satisfactorily disposed of, he draws in the Antique school until pronounced fit for the Life; after his entrance to which, he qualifies himself, or not, as the case may be, to enter the arena for the highest prizes offered in the school. The hours of study from the life are from six until eight in the evening, and this school is conducted by a "Visitor," one of the members of the Academy, upon whom the duty devolves in rotation. It is the duty of the Visitor to put the model in position, and to exercise all the duties of director and president of the school for the time being. In addition to the instruction afforded in these schools, there are lectures on anatomy, painting, &c.; and many of the lectures delivered by the Professors of the Academy are standard works, that would do honour to any school of Art.

It is complained of the Royal Academy, that it is in spirit an exclusive body, and does not afford to students all the means in its power; and that there is an entire want of that sympathy with the feelings of students, which in all foreign schools supports enthusiasm, energizes the desponding, and otherwise leads to valuable results. There is assuredly too long a period passed in each school, and if the student did nothing for himself, he would by no means be in a state of forwardness by the time he was pronounced fit to take up the brush. But as it is, many of the Life students of the Royal Academy are well known exhibitors—accomplished artists. We look for their works in the exhibitions, and miss them if not there. It matters not how well soever these artists may paint—they are not permitted to paint from the life—not supposed, by the regulations of the school, to be able to mix a tint. These rules of the Academy assuredly require revision. These archaic provisions are manifestly unfitted for the present state of Art; but any beneficial revision of them must entail upon the members some increase of duty in the schools. Our facilities for the study of Art are by no means correspondent to the patronage bestowed upon it. The means attainable in Paris and other of the cities of the Continent are incomparably more advantageous. For twelve francs per month a student is admitted to a private *atelier*, where, when the season serves, the model is set at six o'clock in the morning. Here he may draw or paint until nine or ten, minus a half-hour allowed for breakfast. He then goes to the Louvre, to his own studio, or that of a master, for Ingres, Delaroche, Scheffer, nay, all the celebrated French painters, have received pupils at a ratio of something like thirty francs a month; and under the eye of such men, if there be only a tolerable proficiency in drawing, there will assuredly be a rapid advancement of that kind which produces works faultless in elementary Art, thus avoiding errors which address themselves to the vulgar eye. Our Academy says, "We do not teach drawing." Not one of its members has ever called any man "Master." This is a principle which has its value, but it has also laid us open to the bitterest reproaches of foreign schools. In colour and manipulation we transcend every school in Europe, but there *has* been, in a great degree, a deficiency which has vitiated this value in our productions.

The establishment of a school by THE SOCIETY OF BRITISH ARTISTS, is an incalculable advantage to a large class of students, who, during the day or some part of it, are so occupied as to be unable to devote the earlier hours to study. This school is of such recent date that its operation has not yet been productive of result. To show the want of such a school, it is only necessary to state that it already numbers ninety pupils. The study from the Antique and the Life goes on at the same time every night between the hours of six and eight. The large room is appropriated as an Antique school: it is provided with every requisite—admirable casts of the usual statues, and the most beautiful preparation as a skeleton we have ever seen. The Life school is the smaller right-hand room, which has been fitted up with rows of gas-burners, one to each student, besides the principal moveable burners which light the figure. This school appears to be full. We believe, however, the Society contemplates the removal of the partition which divides the two smaller rooms; a change that will be highly advantageous to the school. There is an earnestness in the liberal proposals of this Society which must be regarded with kindly feeling by all interested in Art. We have so lately spoken of the classes and lectures of this school, that it will be unnecessary to recapitulate. The school is open every evening under the direction of one of the members, and no probationary course is necessary to entrance. It promises to have a large and salutary influence on Art.

The LIFE SCHOOL IN ST. MARTIN'S LANE has lately been broken up after a beneficial existence of perhaps twenty-five years. This Academy was first opened in Ship Lane, but subsequently removed to St. Martin's Lane. Mr. Etty was for a long time an assiduous member; indeed, it is said that for a space of sixteen years he was so regular in his attendance, as to have been absent but a very few nights. This school was established exclusively for the study of the nude, and the members were at liberty to paint or draw as they pleased. The regulations were nearly the same as those of the other private schools. The hours of study were from six till eight. Mr. Sarsfield Taylor acted as Curator. It is to be regretted that an establishment which has been of such essential service to artists when opportunities of study were not so numerous as now, should not have been sufficiently supported. A circular has, however, been addressed to the profession (a copy of which is before us), proposing, we rejoice to see, the re-establishment of the school. The subscription will be five guineas per annum, and the term of study in each year will be from the first Monday in October to the middle of April. The circular contains a series of rules proposed for the re-opening of the school, in which, with respect to the members, the officers, and particulars of study, the provisions are the same as in all similar establishments. We believe but four or five members are wanting to complete its number and set it fully at work.

The Institution in CLIPSTONE STREET, Fitzroy Square, was first opened in Gray's Inn Lane, about fifteen years ago. Mr. Knight, the Academician, was one of the earliest members; indeed it was established by him and eight other subscribers. This differs from the other subscription *ateliers* in many respects, but principally in the subjects of study having been, for the most part, rustic figures. In 1835, this Society removed to their present rooms in Clipstone Street, and, from time to time, their numbers were increased to fifty—their present list. With their gradually increased means, the members have established a wardrobe of costumes, which they circulate among themselves. They have also added to their resources the nucleus of a library of works on Art, and, from season to season, have procured the delivery, by eminent men, of Lectures on Perspective, Chemistry applied to the manufacture of pigments, Costume, and Anatomy. In connexion with their lectures on the last subject, the members take some credit to themselves for having introduced practical dissection into their school, as being the first who have carried attention to anatomy so far. One remarkable feature in the history of this Society, is the good feeling that has ever prevailed among its members, a fact which at once accounts for its prosperity. There are many instances in which the Society has recorded its sense of the merits of individual members. To their first Secretary, Mr. Brough, they presented a silver cup; to their late Secretary, Mr. Jenkins, and to their Treasurer, Mr. Duncan, they awarded handsome silver boxes, as testimonials of their esteem; but perhaps the most gratifying instances in which this kindly spirit has been shown, are those of Müller and Smith. Müller, shortly before his death, made a sketch on the wall in charcoal. When it became known that he had ceased to live, the members immediately set to work to preserve the sketch, as a memorial of an accomplished and lamented artist. It is now framed and glazed in the wall. And in the case of the late amiable J. B. Smith, they subscribed to erect a tablet to his memory. The hours of study are from six till eight throughout the year, and the nude is now studied alternately with the draped figure; the funds are employed solely for the advancement of the objects of the Society. To this school have belonged members of all the established bodies of artists—the Royal Academy, the Society of British Artists, the Old and New Societies of Water Colours—as J. P. Knight, R.A., Lance, Pyne, Müller, Haghe, Duncan, Jenkins, Bentley, Lee, A. and G. Fripp, F. Taylor, E. and F. Goodall, Topham, Dodgson, Tenniell, Callow, Absolon, Jutsum, &c., &c.

The Establishment entitled "The School of Art," and conducted by MR. CARY, was for many years directed by the late Mr. Sasse, and known as an academy preparatory to the Royal Academy. It is still conducted upon the same principles laid down by Mr. Sasse, who was eminently successful as a teacher. This school differs from all the others we have mentioned, as being entirely private. There the pupils receive instruction, from a very early period of study until they are capable of painting an elaborate oil picture; and it is only just to mention here, that the pupils of Mr. Cary have gained, in many instances, the Gold Medal for Painting, awarded by the Royal Academy. The attendance is from eight till four, and from six till eight in the evening. Amateurs, as well as artists, are here instructed in every department of Art. Among those who have studied at this school are—Knight, Cope, Frith, Frost, J. Bell, Horsley, F. Taylor, &c. Ladies are also instructed at this establishment.

The School in MADDOX STREET, Hanover Square, was originally established by the late Mr. Butler Williams, for the purpose of teaching model drawing. This mechanical style of drawing was highly serviceable in teaching perspective, and useful as preparatory to study at the School of Design at Somerset House. It is now under the direction of Mr. Dickinson, and has been very numerously attended for the study of draped figures. The hours of attendance are in the morning and in the evening; particular hours being set apart for ladies.

In Tottenham Court Road there existed, until lately, a small school, for the study of the nude figure, three evenings a week. It was a private establishment, the subscribers having nothing to do with the management. It was well provided with casts, and was sometimes well attended. The terms here were moderate, being only a guinea for the three months; but latterly the attendance of students has been so thin that it has been closed.

MR. BELL has also opened an *atelier*, for the instruction of students in the elementary departments of study, in Nottingham Place, New Road; and MR. LUCY has also opened a school for students in Albert Street, Mornington Crescent. In both of these schools drawing is practised from casts and the nude, and pupils are instructed in painting and composition.

Hence it will be seen, that there is sufficient opportunity for artists to acquire proficiency in what department of Art soever they may propose to themselves; and we are truly rejoiced to perceive an earnest desire, in the rising members of the profession, to avail themselves of these proffered advantages in a manner to set at rest all question as to their productions—at least upon one very essential point. It must be apparent to all observers, that there has been awakened a spirit of inquiry and wholesome emulation, which must soon, in even the very highest departments of Art, place our school on an equality with those of the Continent in their own most extolled virtues.

In introducing this notice we are affording valuable information to many individuals, especially to those resident in the country, desirous of studying in our Metropolitan schools of Art, but unable to ascertain the peculiar characteristics of each, so as to meet their own views; our remarks, therefore, will supply them with the means of attaining their object.

PSYCHE.

SIR RICHARD WESTMACOTT, R.A.

THIS exquisitely graceful statue was executed by Sir Richard Westmacott, upwards of twenty years ago, and, while yet in the block, became the property of his Grace the Duke of Bedford, at the price of a thousand guineas; it occupies a distinguished place in the gallery at Woburn. Our engraving is eminently successful—as far as an engraving can describe the charms of a sculptured *chef-d'œuvre;* but there are qualities in sculpture which no engraver can reach. The beauties assembled here have been culled from many a surpassing form, and thus united into a combination, so transcendent, as to challenge comparison with even the famous reliques of the antique. The casket and the pose of the figure are literally allusive to the classic myth. The point of time, which the sculptor has chosen, is during the return of Psyche from the execution of one of the difficult perilous tasks required of her by the offended and wrathful Venus. Having had a casket delivered to her by the goddess, Psyche is commanded to descend to the infernal shades, and to request Proserpine to send Venus a little of her beauty. Despairing of success in her mission, the unhappy Psyche is on the point of precipitating herself from the top of a high tower, in order to put an end to her miseries; when a voice is suddenly heard, dissuading her from a design so rash, and pointing out the means whereby she may discover the gloomy cave of Dis, satisfy the avarice of Charon, appease the fury of Cerberus, propitiate Proserpine, achieve the purpose of her errand, and regain Olympus in safety. She followed this friendly advice, gained an audience of Proserpine, and received from her a casket filled with charms. Psyche has received a strict injunction not to open it; but, notwithstanding this, she is, on her return, tempted to disobedience. "What!" she exclaimed, "shall I, the bearer of so much beauty, not appropriate the smallest portion to increase my attractions in the eyes of my lover?" Her curiosity and desire of additional charms prevail.—She opens the casket; but, instead of new charms, a Stygian sleep is liberated by the raising of the lid, by which she is immediately affected. It issues from the casket, and, enveloping her like a dense cloud, she sinks under its influence, and lies motionless until relieved from its oppression by Cupid. Thus, in the statue, she is represented at the critical moment of opening the noxious casket. We see her tremulously alive to the embarrassing position in which she places herself. The mandate of the goddess still sounds in her ears; she is sensible of the risk she incurs, but is unable to resist the temptation to which her charge exposes her. She casts an apprehensive glance behind her, but is yet under a thrill of indefinite expectation and delightful anticipation while cautiously raising the lid. The sculptor has here selected one of the myths the most difficult of treatment in the whole round of classic poetry. The fable of Cupid and Psyche comprehending the beautiful allegory of Love and the Soul has been a favourite subject in poetry, painting and sculpture. It is generally supposed to be the invention of Apuleius and is therefore not of very remote antiquity, for no mention of Psyche nor any allusion to her amours with Cupid occurs at an earlier date. Lucius Apuleius flourished in the reigns of Antoninus Pius and his brother M. Antoninus the philosopher, and Lucius Aurelius Verus. The story is introduced as an episode in "The Golden Ass," a work in eleven books, that on which the reputation of Apuleius rests.

The butterfly's wings, which distinguish the shoulders of Psyche, are a beautiful allusion to the immortality of the soul, after having passed the chrysalis state of humanity. The composition of this charming work is masterly. The figure is not nude, nor is it draped, but enough of drapery is introduced to relieve the whole, and enhance the delicacy of the lines: it has fallen forward from a zone which encircles the waist. The pose is light and stealthy, truly descriptive of a secret action, and the expression and sentiment are conceived and realised with a delicacy so unmixed and refined, as to challenge the suffrages of even the most fastidious taste. If Sir Richard Westmacott had never produced any other work, this were enough to rank his name among those of the greatest sculptors of any age. We find in it all those qualities which we admire in the antique, combined with the most exalted characteristics of the modern school.

PILGRIMAGES TO ENGLISH SHRINES.

BY MRS. S. C. HALL.

WITH NOTES AND ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

THE BURIAL PLACE OF JOHN HAMPDEN.

UST at the close of the past summer, it was our privilege to sojourn at a hospitable old English house in Hertfordshire — a stately mansion with abundant space—and yet, withal, so comfortable, and suggestive!—every nook fitted with old story-telling cabinets, or great high book-cases crammed with rare books—books that conjure up old memories, talk in quaint language, and have a dark-determined-knowledge-look. The walls, too, were impressive teachers; hung with fine portraits—Vandyke, Lely, and Sir Joshua, speaking from the canvas. And when our eyes were uplifted from the page, it was so delightful to us city dwellers to gaze out of the large windows into the green park, diving through dark recesses and deep hollows—beneath huge 'Patrician trees.' So still, so solitary was the dwelling, that, but for the hallowing view of the Church tower, and the smoke from the adjacent village of Aldbury, we might have believed ourselves detenus in 'the happy valley.' It was so delicious to watch the clouds gathering over Moneybury Hill; to canter through the never-ending green drives of Ashridge—to wonder at the tameness of the forest deer—to speculate on the geological formation of Incombe-hole, where giants might play at bowls—to creep among the venerable box-hedges, and appreciate the taste of the old monks of Aylesbury, who here established a Health-house for such of the brethren as were 'sick in the flesh'—to pause still longer on the 'Beacon Hill' that rises boldly and verdantly above the village of Ivinghoe, and recall much that we have read, or tradition tells us, of the times of England's bitter struggle between Despotism and Liberty,—when upon that very hill was kindled the answering fire, which told to Harrow the issue of the fight at Edge-hill, that Harrow might tell it to eager and anxious London! What fearful times—fearful to read of even now—most fearful to those who knew that the freedom of future England was in their keeping; when one of the hard Iron men, in whose high bravery and truth of purpose our utilitarian age finds it no easy matter to have faith, exclaimed, in the Commons House of Parliament, 'We must fight as in a cock-pit—we are surrounded by the sea—we have no stronger holds than our own skulls and our own ribs, to keep out our enemies!'

Pacing further back, we recalled the old rhyme—

> 'Tring, Wing, and Ivinghoe
> From the HAMPDENS did goe
> For striking the Black Prince a blowe.'

The three sisters were within our ken, while we stood on the Beacon Hill, and, without pausing to consider whether History confirms or contradicts the legend, THE NAME, thus suggested, reminded us that the home, and the grave, of the truest—the purest—the best—of England's Patriots, was nigh at hand, among the far-famed Hills of the Chiltern Hundreds.* A morning drive would take us there, through the quaint villages and green lanes of Buckinghamshire—all tranquil and grateful for the abundant realities of a full-lapped autumn; and then we might have some hours to ramble amid scenes the great and high-hearted Patriot loved so well; thus commencing our purposed PILGRIMAGES by a visit to one of the most interesting of England's many hallowed SHRINES.

We passed that evening with Lord Nugent's interesting history of the Patriot, to whose dwelling we had vowed a pilgrimage; calling in, occasionally, to council, one of the Old Chronicles, or consulting a volume of grave Parliamentary Reports—resolved to strengthen and refresh our memory, before presuming to look upon the honoured urn that contains the ashes of John Hampden.

We all knew when he was born—in 1594; that the city of London was his birth-place; and that he manifested an early love of letters, overcome only by those stern duties of the times to which taste and pleasure must unmurmuring yield. His reputation for scholarly attainments must have been considerable; for he was chosen to write the Oxford gratulations on the union of the Elector Palatine with the Princess Elizabeth. Strange destiny! that Prince Rupert, the issue of that marriage, should have led the troops at Chalgrove by whom John Hampden was slain! We found him, in 1613, studying the law in the Inner Temple; there acquiring the knowledge to which he afterwards gave practice to the salvation of that law. Yet this study in no degree hardened his nature; nor did it ever become stern under Puritan ascendancy: he loved worthily, and at twenty-five years old—in 1619—married whom he loved—Elizabeth, the daughter of Edmund Symeon, Lord of the Manor of Pyrton in Oxfordshire. His lineage was old and honourable, his fortune more than ample, his love successful, his mind nurtured to perfectness by severe and thoughtful studies, and enriched and adorned by the higher delights of poetry; while his healthful frame enabled him to enjoy all country sports amid the delicious scenery he loved—as fathers love their children—where he cherished, as twin-born, the home affections and the Liberty that glorifies the name of ENGLAND. How clearly we felt, while tracing out the vast possessions that made him, perhaps, the richest Commoner in the kingdom, and reveling over the little of either conversations or correspondence, that remains to those who would have sate at his feet for instruction—how clearly we felt that he was *forced* by troublous times from the privacy he loved; appearing suddenly, as Sir Philip Warwicke says, 'with all great qualities ripened about him, of which he had never given a crude or ostentatious promise.' He was, indeed, compelled to raise the standard by what, among many high and noble qualities, was the highest and noblest quality of his nature—a deep, stern, true, unquailing love of Justice! Although in Parliament during a portion of the reign of the first James, his fame, filling all England, is based upon the occurrences of the last few years of his great life. Like his cousin Cromwell, he entered the arena when the blaze of youth had sunk into the deep burning fire of middle age; he had numbered forty years before he was recognised as 'the Patriot Hampden.' There is no record of his having bowed in the ante-room of the coarse and faithless James, for the title his mother coveted for her son: he had nobler aspirations—nobler company, than that which waited there; the Chronicles are radiant with the glorious names of those who constituted with him the GREAT MOVEMENT—the Parliamentary party. How they echo through the vaults of history! Wentworth, and Pym, and Eliot, and Selden! But we write not a Chronicle—though tempted to dwell upon strange records of strange times—often with natural indignation, when we read how James, scrambling through his dignity more like an idiot-baby than an anointed king, could offer insults to men like these!

We glanced rapidly over the early reign of his successor, the first Charles; dignified by some high virtues; disfigured by lack of forethought and want of truth; born out of season; belonging to the past, unwilling to advance, if not incapable of moving, with the times that rose and swelled about him! Then the gathering of Parliaments—dark clouds heralding a tempest—now dispersing; now collecting—outraged in their dearest rights and privileges—struggling for their constituents, as men struggle for life, against 'imposts' and 'levies,' and the worse mockery of 'loans,' which no man was free to refuse; Hampden with his friends—labouring with them to the death, yet seeking no self-glory. As the horizon darkens, as the storm gathers, so does this great spirit come brightly forward—suffering imprisonments even in the GATE-HOUSE;* but never swerving, for a moment, from the path of honourable, though perilous, duty. How

glad are we to find him again free; and though retaining his seat for Wendover, once more listening to natural thunder from the depths of his own deep woods—watching the increasing breach between the King and the people, but surrounded by his home affections, while upholding the Puritan doctrines in which he trusted, and pondering the means of checking the tide of unlawful prerogative. Strange minglings of good and evil!—inseparable from all destinies! He had suffered persecution, indignity, imprisonment; but he was at home—with the wife of his bosom—the children of his love! Trusting in God—trusting, yet prompt for action. We rejoiced with him in his enjoyment of the free air, and in his strong hope of the future—the strongest of all strengths; but there and then, a sorrow came upon him that, for a time, obliterated the past—put aside for awhile the public wrongs that wrung his heart; for even more full of agony than the wail of oppressed England, was the deep-toned bell of that little church—where they all sleep now—when it knelled out to hill and valley, that the mistress of Hampden, the beloved and cherished of its lord—the wife and friend of his youth—had been called away from him, when her counsel, tenderness and affection were needed most.

It takes brief time to read or tell of these events. Alas! the seeds of civil war were sown, and nurtured, both by King and Parliament, who, now wearied of each other, sought not peace. If the olive branch were held out, it was stripped of its leaves, and showed but as a dry and sapless twig. The patriot's energy was summoned from retirement by another blow struck at the country's liberty—by the issue of a writ for the levying of 'SHIP MONEY.' SHIP MONEY!† words steeped

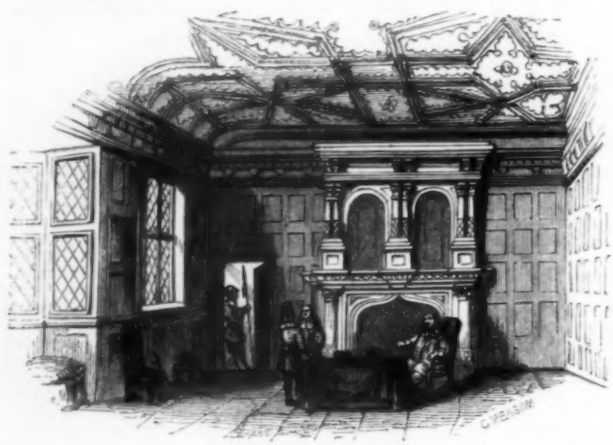
* From these Chiltern Hills is derived the name of three of the hundreds of Buckinghamshire, viz. Stoke, Desborough, and Bonenham, constituting a district to which very frequent reference is made in the proceedings of Parliament, by means of the well-known phrase, 'taking the Chiltern Hundreds.' It is a mere ceremony, a legal fiction, expressed by the words accepting the situation of steward or bailiff of her Majesty's Chiltern Hundreds—an office purely nominal; for though, perhaps, the claim to some fees might be enforced, if duties were performed, yet as no functions are ever discharged, so no rewards are acquired by the holder; it is therefore only 'in the eye of the law' that it is an 'office of emolument.' No such office can be conferred by the Crown on a member of the House of Commons without his thereby vacating his seat; and it is only by obtaining office that any person *qualified* to sit in Parliament can rid himself of the duties which any body of constituents may impose, even without his consent.

* Hampden was confined in the Gate-House for his opposition to the forced loans endeavoured to be imposed on the country in 1625. This prison, which obtained much celebrity during the civil wars on account of the incarceration of so many eminent men within its walls, was erected in the reign of Edward III., and was originally the principal approach to the inclosure of the Monastery at Westminster from the open space in front of the western towers of the Abbey. It was converted into an ecclesiastical prison shortly afterwards, and was used for criminals on the suppression of monasteries. It was pulled down in 1777, at which period it had become a debtors' prison. Our view is from a drawing published in the Gentleman's Magazine for 1836.

† The resuscitation of levies for furnishing ships to the king was one of the last acts of the life of Noy, the Attorney-General, who, by similar researches among obsolete usages, had already embroiled the court and country. He did not live to see this act enforced, but his friend the Lord Keeper Coventry warmly approving all means of extortion, revived a practice which had only existed in the earliest stages of English government, before the rights of the sovereign and people had been clearly defined; and which had, in these distant days, been but sparingly resorted to. Finding that sea-port and other towns had occasionally been called upon to furnish ships for the service of the crown, it was determined to revive the forgotten power which had been abrogated by Magna Charta, and make it the means of raising a direct and heavy tax over the whole kingdom, subject to the king's will alone. The pretended reason for the rate was the aggressions of Turkish and other pirates; yet was the money obtained by

in the best and bravest blood of England; words to which we owed eleven years of nearly uninterrupted civil war! At the head of the resistants to this new impost, stood John Hampden; the eyes of the court and the people were alike turned upon the champion now ungloved; the subject fighting *for* the law—the monarch *against* it: the King and the commoner pitted against each other—to the death; all Europe abiding the issue! The commoner was overthrown, but not in fair fight; the 'court rescue' was the establishment of general discontent; the King and the people were separated for ever, by a matter of thirty-two shillings and sixpence!

Turning over the leaves of old and modern histories, we found that ancient worthies of the Chilterns differ as to the exact spot upon which the money was levied; many localities contending for the glory. No matter the place; there is no doubt as to who piloted English liberty through this particular storm. After its lull, brief as it was, Oliver Cromwell and John Hampden would have sailed, with a chosen band of Puritan friends, to Connecticut; but the doomed King forbade their departure! Well for us that it was so. Truly, enjoying as we were, that evening, the freedom of free speaking, thinking our own thoughts, and uttering our own words, without dread of STAR-CHAMBER* or GATE-HOUSE, we carried back these thoughts to things those grand old champions of our liberty wrought for us. Why do we utter hard words against these iron men in ungarnished helmets? Staunch, stern, true, deep-hearted men,—enthusiasts, as all must be who work great changes,—men combating with themselves as well as with their foes; fighting with the arm of flesh; and yet at war with those passions which lead strong men captive,—heroes in a double sense!



How rapidly, with those old books as our guides, did we pass over an interval of some ten or eleven years, and then again find Hampden married to Letitia Vachell; but she could have had but little contentment with her great lord; his habits of life were changed; she never resided with him in the sweet bowers of the Chiltern Hills. He lived for the people's service, not his own pleasure; and during the time passed in London they resided (as we read) in 'lodgings near the house occupied by Pym in Gray's Inn Lane." *

The night was passing, and we were anxious about our next day's pilgrimage; we looked out into the park, the moon was shining brightly upon the upland woods, and the monument at the termination of the avenue to Ashridge showed like a huge spectre on the brow of Moneybury hill. We felt it was time to restore to their shelves the venerable councillors who had revived our knowledge of the past: replacing a volume is like saying adieu to an old and dear friend; and there seemed an almost interminable number of last words to speak before we parted. In them all, we saw, pitted against each other—the KING and HAMPDEN—the former, preserving his natural dignity and courtliness of bearing; unsparing of his own toil and presence to work out purposes unworthy; —the latter, having thrown away the scabbard when he drew the sword; chiefest among those who added to their rigid morals, a noble and simple vigour; having put on, as Sidney says, "the athletic habit of liberty for the contest." And yet, during the short remainder of his great days how bitterly was 'the Patriot' tried; domestic sorrows loosening the cords of life! The funeral plumes that waved over the coffins of his beloved daughter, Mrs. Knightly, and his eldest son, were stirred by the trumpet blast, the howl of ruined villages, and the still more agonising pangs of treachery—the treachery of relatives in whom he trusted! The motto on his banner

'Vestigia nulla retrorsum,'

marked well his public course, and marshalled him, at the head of his troop, clad in the ancestral colour of his house, the Lincoln green, to the various fields of Coventry, Southam, Worcester, Evesham, Edge Hill, Reading—Chalgrove; one by one those old chronicles were replaced; yet still we lingered in memory over pages eloquent with facts.

It was impossible to dismiss them from thought without again and again thanking GOD for the many blessings we enjoy in our age and generation—contrasting England of the present with England of the past; without rejoicing that the best lessons we receive in all high, all true, and more especially, all womanly virtues, issue from the Throne; knowing that no English woman of rank, elevated or humble, can have loftier aims or nobler ambitions, than to regulate a household, to bring up children, to study all domestic duties, in close imitation of Her, whose example is of far weightier force in her Kingdom than all the precepts of her servants in Divinity and Law. The times in which we live may abound in difficulties; 'the Arts of Peace' may have been cultivated to ruinous excess; we may have to guard against the enervating effects of luxury on the one hand, and the debasing inroads of poverty on the other; but we have liberty of conscience, no evil influences in high places, no civil war to ravage our lands and desolate our homes. Our task is but to preserve the freedom, purchased by the bold hearts, great heads, and iron arms of our forefathers—and to be grateful.

Early on the following morning we left the pretty village of Aldbury far behind, passed the town of Tring, and drove through those actual hamlets of old times,—unchanged as their quaint names* "Aston-Clinton," and "Weston-Turville," —where the cottages are shaded by noble trees, or peep, like toy-houses, out of bouquets of monthly roses and holyoaks, and wildernesses of clematis. We strongly desired to spend an hour in the beautiful church of Kimble, which formerly belonged to the Hampdens; for those village churches are full of interest; brasses and time-worn tombs are to be met with in their sanctuaries; an old morion above a tattered flag, or some hallowed name stamping a blue slate with immortality; and Kimble tempted us, looking so full of conscious glory, upon its steep, above the tree-tops; but we had a long day's work before us at Great Hampden. We passed 'The Chequers," in heroic self-denial—for the present; and while we admired the tinted woods and uprisings of the Chiltern Hills, we became grievously perplexed by the net-work of lanes and drives that, as we got deeper into the country, cross and recross, and seem to diverge everywhere, and in all directions; the crows evidently considering their right to the shorn harvest field indisputable. Our driver was in happy ignorance of Hampden, either the patriot or the house, yet affirmed it was 'somewhere hereabout;' and but for a pretty cheerful girl, a miracle of intelligence, at a place we believe called 'Brockwell Farm,' we might have wandered vainly among the hills, and valleys, and paths, until the day was done. We had not heard that the fine red brick Elizabethan house of the Hampdens had been stuccoed into whiteness, and we passed it without recognition; for the church, which we knew almost joined the dwelling, is concealed by trees. We drove on, however, to what an honest-looking smith, who wielded his iron as lightly as if it were a quarter-staff, told us was the 'Patriot's' village, and that the clerk of the church resided there. Hampden village consists of an irregular line of very primitive cottages, straggling along one side of a small common, from which their gardens have been taken, bit by bit; it is backed by rising and well-wooded ground. An old and ragged tree, nearly opposite the gate that separates the road from the common, attracted our attention; and a peasant, whose appearance bespoke little of what we term 'comfort,' seemed much astonished at our visit to 'so poor a place.' He shook his head gravely, and told us—'The people dead and gone said that tree stood there in the 'Patriot's' time, but the clerk of the church knew it all; he could tell all about the 'Patriot,' and everything: he would call him in a minute; when gentry did come to see so poor a place, they ought to know everything.' The clerk soon came—a tall thin man who stooped rather, and looked perhaps older than his years. His calm intelligent face lit up, when Hampden's name was mentioned, and he knew the nature of our errand. 'Ay,' he said, 'that tree had heard the blast of Hampden's trumpet, sure enough!' No doubt it was *there*, under the woody brows of his own Chilterns, he first issued the command to gather the militia of his own county, which had, long before, caught the spirit of its great leader. We imagined the parishes and hundreds with their preachers at their heads, marshaling up a defile to the right, to meet him who had so bravely struggled for their liberty! 'Not only the tree,' resumed the worthy clerk, 'but the cottage in which I live, was standing then,' and he invited us to look at the beams, 'they were so thick.' When we entered to do so, he pressed upon us pears and plums, the fruit of his garden; and his wife

this unpopular and unconstitutional tax so badly applied, that the Algerines took many English vessels, and made captives of nearly 5000 Englishmen, while the Dutch seized two ships (East Indiamen) valued at £300,000. At no period of our country's history was the British flag and the sovereignty of the seas less respected. The bold opposition of Hampden struck a death-blow to this levy, which had been enforced and obtained, owing to the fears of some, and the disinclination of others, who looked less at the great principle involved in the right of arbitrary taxation in the crown, than at the sum required from each person, and the trouble and danger of opposition.

* This building may be considered as the focus of Charles' despotism. From hence issued all the extortionate loans and levies which ended in the great civil war. So frightful in the end did it become, that its name infused terror, and to be "Star-chambered," was applied as a term indicative of the severest and cruelest infliction of semi-legal tyranny. In this court were men summoned by extra-judicial right, fined mercilessly and extravagantly, branded as felons, their noses slit, and ears cut off, for acts and words less strong than many in use daily by the Press at the present time. The Star-chamber stood on the eastern side of New Palace Yard, and was originally a portion of the royal palace. It obtained the name *Camera Stellata*, from the walls or ceiling having been ornamented with stars; but the building in use for the meetings of this court from the end of the reign of Elizabeth until its abolition in 1641, although probably built on the site of the elder-chamber, was evidently of the Elizabethan era, as the letters E. R. and the date 1602 appeared over one of the doorways. It was pulled down in 1836, for the erection of the New Houses of Parliament. Our view exhibits the interior of the principal room, from a sketch made immediately previous to its demolition.

* When Mr. John Forster was writing the lives of some of those great lights, he sought in vain for vestiges of their dwellings. They were probably "garden-houses" with a pleasant look-out towards the country. John Gerard dates the dedication to his *Herbal*, published in 1597, "from my house in Holborne, in the suburbs of London." Gray's Inn Lane was at that time one of the principal roads into London, and was connected by the old bridle-ways with the great north roads at Highgate. In such suburban districts the old aristocracy lived, and the Lord Gray of Wilton having a mansion here in the reign of Edward III., gave name to the *Inn*, which became celebrated as the residence of some of our greatest lawyers.

* Much that is curious is connected with the names both of places and persons in many of our English counties, and striking peculiarities, indicative of remote antiquity, frequently arrest attention. While Cornwall tells of early British location, Kent speaks of Saxon rule in such names of persons as Fordred, which appears on the coinage of that people; or of places, as Offham (the house of Offa), Wodensborough (the hill of Oden), &c. The names above quoted are equally indicative of Norman rule, and the settlements awarded to the followers of William the Conqueror.

selected the largest from her store, and took no little pride in the thickness of the low oak beams. She regarded us with respect when she found we had come from London to see and hear all about 'The

Patriot,' which no one, she assured us, could tell better than her husband. We must have great curiosity! She had heard that Tring was twelve miles off; she had lived in this cottage forty years, but had never been so far. She confessed, with a quiet smile, 'she was no great traveller.' This Dorcas had bright eyes beneath her white hair, and was withal kindly, courteous, and intelligent, with abundant health, and well learned in simple garden and house craft, and better still, in that which renders wise unto Salvation; yet, from the time of her youth, she had never been twelve miles from that most lonely and primitive village in which she was born!

Yes; nothing is more likely than that Hampden mustered his men upon that common; for the broad and beautiful table-land, spread in front of the house, which now commands so glorious a view of the surrounding country, was then intersected by quaint hedges and garden fantasies, suited to the taste of the period; no place, therefore, could have been more fitted or appropriate, as a muster-ground for the Hampden men, than Hampden Common, which almost adjoins the house. We turned back; leaving the common, and passing again through the green lanes, and by the forge, we came to the gate opening to a winding drive that leads through the park to the entrance of both church and dwelling—separated only by a narrow road, over-arched by stately trees and almost as stately evergreens: on the right, a small garden gate admits, by a back path, to the house, flower-garden, and lawn, where the Patriot spent his happiest days: on the left, is the entrance to the sacred church, where his remains repose. It is very rarely that thus, within, as it were, the compass of a ring, a great man's FIRST and LAST are gathered together. It is impossible to imagine anything more still than this hallowed spot, hid away at the back of that chalky range, the Chilterns,* which bound on one side the rich vale of Aylesbury. The flower-garden, through which we passed, seemed as if called into existence by the wand of an enchanter; the lingering roses, the heavy-headed dahlias, the bright-toned autumn flowers, looked so lonely in their beauty. We almost feared to speak in such deep solitude. A human foot-step, the bark of a dog, the song of a bird, the tinkle of a sheep-bell, would have been a relief—until we had drank deeply of the spirit of the place, and then, as thoughts and memories crowded around us, we felt the luxury of its solemn quiet, and that sound here would be as sacrilege. Passing a low sort of postern entrance, we walked beneath an arch, starred over by jessamine, and stood in front of the extensive mansion, added to and enlarged by various proprietors, and at one time displaying some goodly architecture of the age of Elizabeth; the stucco, as if ashamed of its usurpation, beginning to drop away from the red brick, of which the house is built. Save the 'natural decay' which must progress in all uninhabited dwellings, we saw nothing that told of the 'ruin' which comes of carelessness or neglect.

The Hall is of that gloomy character, once considered necessary for grandeur of effect; the suite of rooms consists of a library, two dining-rooms, a drawing-room, a sort of small presence-chamber, and a bed-room, that enjoys the reputation of having been especially furnished for Elizabeth by Griffith Hampden, when her gracious Majesty visited this favoured spot; the gallant high sheriff paid his Queen right loyal homage, cutting a passage through the woods, which is still called 'the Queen's gap.' The furniture, however, of her Majesty's bed-room, has nothing about it of the Elizabethan era; it is no older than the time of the second Charles. In the Library is a curious bible, once the property of Philip, uncle of Oliver Cromwell; it contains detailed entries of the births of many of the Cromwell family.

There is a very celebrated portrait of the Protector on the stair-case, and another of one of the family of Hampden,—we believe the 'Patriot's' son,—who, wearied of the world he knew, rushed unbidden to that which he knew not. All memory of the sleeping-chamber of John Hampden is lost; but that of the tragedy is well-known;—what house is there without its skeleton!—yet what dwelling in all England more sacred than this lonely one, to the hearts of Englishmen? In one of the reception-rooms is an interesting portrait, believed to be of the Patriot; it hung unnoticed on the stairs, until Lord Nugent undertook to exhume the remains of Hampden, with a view to ascertain whether he had died by the effect of the bursting of his own pistol, or from the shot of the carabine, which, according to other historians, shattered the shoulder of the hero on Chalgrove field. The body, of which the grave was despoiled in a ruder manner and for a longer period than appears to have been at all necessary, was found perfect, except that a shattered hand was rolled in a separate cerement beside it; the features, when discovered, 'bore so strong a resemblance to this hitherto neglected portrait, that it was taken down and cleaned, and in a corner, the name was discovered*;'—it has since been placed in a worthier position. It is deplorable that this noble mansion, honoured by time and circumstance, contains no other record of *the* one who has given it immortality; no papers, no documents, no scrap of his hand-writing, no table upon which his hand rested, no chair, as the master of a household often has, appropriately called 'his own;' no room—nothing except a doubtful portrait; the very character of that dwelling changed, rendering it a whited sepulchre rather than a glorious Mausoleum where everything connected with him should be found; and where the youth of England might learn how to live and how to die for their country. And yet his presence was with us wherever we turned; the scene was so entirely his own, that he moved with us, among the old places, in the sunshine and the shade.

The view *of* the house opens through a long vista; a lawn of noble width, and carpeted with the richest verdure, slopes on, until lost beneath the shadows of magnificent trees, judiciously cleared so as to afford one of the richest views in the midland counties of England; the atmosphere was so transparent that the prospect over hills and into deep valleys and dark woods, and down dells, clothed in juniper, and beech, and chestnut, seemed interminable; a very empire of beauty—and of silence! It was better to picture Hampden *there* than within the precincts of that whited house. What a region for thoughts and works! Woe to those poor spirits who have no ideas, but those they can vent in sound! Truly the scene before us was worthy of its name; worthy to be noted from the old times to the present; worthy of its Patriot-Master; worthy to own no other lord than him whose name is as a beacon of Liberty—a sacred unquenchable fire. Here were his great thoughts conceived; here nourished; not developed rashly or flung unadvisedly to the world, but nurtured by observation and in quiet. It is only in the magnificence of silence that the soul can commune with its God! The babbler knows nothing of the holiness, the uplifting, uplooking nature of this great privilege. We turned our footsteps towards the church; the clerk

* Such, at least, is the motive assigned for its removal, by the household; but upon very unsatisfactory grounds. It is much to be lamented, and certainly not to be accounted for, that Lord Nugent in his "Life of Hampden," published some time after the exhumation, takes no notice whatever of the circumstance; not attempting to account for the fact that in the "cerecloge" to which the grave was subjected no body was found exhibiting wounds on the shoulder, while that which his lordship and his friends determined to consider the body of the Patriot was without the hand, which, wrapped in a separate cerement, was by its side. Lord Nugent gives the statement, which rests upon doubtful authority, that "at Chalgrove field his pistol burst and shattered his hand in a terrible manner;" a story which his lordship's search would seem to confirm, but which he quotes and leaves without comment.

waited to receive us; the edifice is well cared for by the proprietor, the rector, and last, not least, the honest clerk, who looks upon it with the increasing affection begotten by the serving and tending of forty years. It is a beautiful specimen of an old English house of worship, carefully preserved*; and the clerk was a fitting guide to its solemnities, thankful to be inquired of concerning what he so much loved, but saying no word too many; speaking not at all when he saw us full of

thought. The church doors were open, but extra doors of iron net-work prevented the entrance of birds or boys; by this means the fresh breezes of the Chiltern Hills passed through the sanctuary, laden with the perfume of the flower-garden of Hampden's house, so that the porch and aisle were fragrant with the scent of mignonette and clematis. Upon a young tree planted, as the clerk told us, 'near eighteen years past, by his own

hands, to live when he was gone,' a robin was rehearsing its autumn song, at intervals, as if it were too early to begin, and yet time to have it ready.

The day was changing; a soft misty rain commenced, and rude gusts of wind swept through the trees, scattering the golden-tinted leaves on the green grass. We were now within the porch that Hampden had so often entered; within the sanctuary in which he communed with his God! The pews of the church are low and open; there is no gallery, and the organ, a gift of the present proprietor, is placed amongst the seats, nearly opposite the communion-table. It was a privilege to stand within the sacred temple where Hampden lies, uncenotaphed, but unforgotten; to know that we were sheltered by the same roof that covered the remains of the purest of England's patriots; the offspring of an unbroken descent from the Confessor; of a line famous in chivalry, and often entrusted with state services, yet sufficient of himself to stamp a name with the truest immortality, had all his progenitors been peasant-born. On the right hand, close to the communion-table, is the simple monument* inscribed with his own words to the memory of his wife; and within the rails his own remains were deposited; it was his own hand that traced the tribute to her virtues—the 'truely vertuous and pious,' the 'tender mother of nine hopeful children,'

> 'In her Pilgrimage
> The staie and comfort of her neighbours
> The love and glory of a well-order'd family
> The delight and happines of tender parents
> But a crowne of blessings to a husband
> In a wife, to all an eternall paterne of goodnes
> And cause of joye whilst shee was in her dissolution.'

Opposite to this monument 'in perpetuall testimony of conjugal love,' is a far more sumptuous tomb to the memory of a lesser John Hampden,† here described as 'xviiii. hereditary lord of great Hampden,' who 'dying in 1754, bequeathed his estates and name to the Hon. Robert Trevor,' his

kinsman by descent from Ruth, daughter of *the* John Hampden. Issue here failing, the heritage passed to the children of another daughter: the Hobarts, Earls of Buckinghamshire, now own the house and lands of the Patriot: they own them,

nothing more! This tomb is gorgeous with armorial bearings; and contains in low relief a sculptured tablet, which describes the Patriot's fall on Chalgrove field.* A faded morion, with the crest, surmounts the tomb; and this is all that recalls to us the name of Hampden in the place to which he has given eternal fame.

In memory of John Hampden, there is no monument of any kind in Hampden House, Hampden church, or Hampden village! No single sentence has been written any where to say that here he lived, and here was he laid in death; but for a memorial to the greatest man of a great period of British history, let us borrow an inscription from one of the humblest gravestones in the churchyard—

> 'Praises on tombs are idly spent,
> His good name is his monument!'—

* It is a primitive structure, consisting of a nave with side aisles and chancel. The pillars and arches of the nave are early English and of considerable beauty, exhibiting the purest features of the original architecture. The clerestory windows and roof are of the latest perpendicular style, merging into the Tudor.

* The monument erected by Hampden to the memory of his wife is a plain black marble tablet in a simple frame of lighter marble, and is placed between the windows on the south wall of the chancel, close to the spot traditionally pointed out as his last resting-place.

† This monument is a characteristic example of the taste which prevailed during the last century in monumental decoration, when weeping children were so unsparingly used. In this instance we have one perched at each angle of the cenotaph. One holds a countryman's hat on a staff, (an adaptation of the classic cap of liberty), the other, a sealed roll (perhaps intended for Magna Charta).

* This portion of the upper part of the tomb is given in our cut; it is well executed in white marble, but exhibits that inattention to costume which was prevalent in the last century. The stem of the genealogical tree, and the principal shield of arms, appear above the falling figure of the Patriot; this tree, laden with shields properly emblasoned, fills the larger part of the oval tablet, and being cut in white marble, stands in bold relief from the dark-veined marble which forms the substructure.

Yet what a host of memories were conjured up, as we stood in the chancel of that small village church, beside the vault which holds the ashes of the Patriot.

On the 25th of June, 1643,* the body, without the soul, entered this church, and was interred inside this altar, where had been gathered the dust of so many of his progenitors. It had been removed hither from Thame, the village in which he died, on the 24th of June, of the wound received at CHALGROVE, on the Sabbath morning of June 18, 1643.*

Hampden was seen for the first time turning his back upon the battle field before the fight was done, 'a thing,' writes Clarendon, 'he never used to do;' hence it was concluded he was 'hurt.' He had been 'struck in the shoulder with two carabine balls,† which breaking the bone, entered

his body, and his arm hung powerless and shattered by his side.' He left his friends and soldiers not at a time of victory, but in a moment of defeat; he left them to die, as was said by Sidney on a memorable occasion, for 'THE OLD CAUSE.'

Slowly riding, 'his head bending down and his hands resting on his horse's neck,' his first impulse was to seek the village of Pyrton, the house in which a high-hearted and hopeful man, he had wedded the wife of his affections thirty years before; but the brilliant Rupert—the mirror of chivalry, according to the Cavaliers; the Prince-robber, according to the Roundheads—with his fierce cavalry, interposed. 'In great pain and almost fainting' he reached Thame, distant about ten miles from Chalgrove, and found shelter in the HOUSE OF ONE EZEKIEL BROWNE.† His wounds were dressed, but he knew they were mortal; and he addressed himself to die, not merely with the grace and dignity of the old Roman, but with the fortitude and trusting faith of the true Christian—first dispatching 'letters of counsel to the Parliament,' and then receiving the sacrament at the hands of the Rector of Chinnor, according to the forms of the Church of England, declaring 'he thought its doctrine in the greater part primitive and conformable to God's Word, as in Holy Scripture revealed.' At length, being 'well nigh spent and labouring for breath,' he turned himself to die in prayer; and his last words were, 'O Lord, save my bleeding country. Have these realms in thy special keeping. Let the King see his error, and turn the hearts of his wicked counsellors.' So died—

'The noblest Roman of them all!'

He died at the moment when the issue of the contest was very doubtful, and when his generous and considerate councils were needed most. The best tributes to his character are not those of his friends, but of his personal opponents and political enemies. Charles himself, it is said, offered to send his own surgeon to the Patriot's bedside; and Clarendon, in after years, bore testimony to his genius, his courage, and his integrity. 'Many men observed,' writes Clarendon, 'that Chalgrove field, on which he received his death wound, was the same place in which he had first executed the ordinance of the militia, and engaged that county, in which his reputation was very great in this rebellion.' Strange if it were so! strange that he should, like the hunted stag, return to die where he was roused.

Had he lived to see the final issue of the contest for Liberty, there is little doubt that the one dismal act for which two centuries have vainly sought an excuse, would have been avoided. 'He was, indeed, a very wise man and of great parts: temperate in diet, a supreme governor over all his passions and affections;' and it is clear that the king lost far more than he gained by the death of John Hampden.

Surely this village, this house and this church, are shrines which all Englishmen should visit as pilgrim-students. Great acts from high motives may be taught here; in the patriotism of this Patriot there was no atom of selfishness; no self-glory stirred him on; the 'rare modesty' by which he was distinguished when 'the business of ship-money' made him 'the argument of all tongues,' marked him through his whole career; no thought had he of a monument to record his mighty services to his country—as little as his descendants who have given him none!

The pilgrim to this shrine will, however, find memories of Hampden all about him—memories that cannot perish, for they exist with Nature.

And what a holy scene it was when the veterans, and the young men, of his regiment bore across the Chilterns, the body of John Hampden to lay it under foot in this lonely village church! chaunting psalms as they marched; a sad funeral procession of true mourners; their arms reversed, their drums muffled, and their heads uncovered. It was no hard task upon imagination to recal this solemn scene; as we looked along the landscape towards Oxfordshire, and traced the route they must have taken; a band of steel-clad men with their boy comrades by their sides—branches and saplings of the old tree of British freedom. Weeping aloud, and not ashamed of tears, they enter this church—fill it, as it was never filled before nor since; deposit there the body of their great Leader, and retire—again singing the words of the Psalmist, and wending their way to another battle field.

* The following is extracted from the Register of Burials, Great Hampden, 1643. It was copied for us by the clerk, William Martin, to whose courtesy we have elsewhere made reference; and who deserves the highest praise for the neatness and order in which he keeps the church.

"1643. John Hampden, Esquire, Lord of Hampden, buried June 25. Robert Lenthall, Rector."

† The carabine was a small gun slung at the back of a light horseman by a leathern belt which passed across the shoulders and had a hooked swivel at the end, sometimes fancifully ornamented, through which the barrel of the carabine passed, as shown in our cut; the men were armed with back and breast-plate, helmet and sword, and were named Carabineers from the principal weapon with which they were equipped. They are first mentioned in 1559; but became an important portion of the army in the Civil Wars.

* Chalgrove field is about twelve miles from Oxford and ten from Thame. The field itself is a large open plain, intersected by four cross roads as seen in the sketch. It was allotted in different appointments some short time since, and the spot where the monument is erected was appropriated to Dr. Hampden, now Bishop of Hereford, a descendant of the Patriot. The monument is of brick, coated with stone. It is in an unfinished condition as far as the original design is concerned, which was, to have ornamented this pedestal with an obelisk seventeen feet high, omitted—*for want of funds.* As the pedestal now stands, it is about fifteen feet wide on each side. The east side has a sculptured medallion figure of Hampden, with his motto, *Vestigia nulla retrorsum;* the same motto with his arms on the west side; the south side is devoted to the names of those who subscribed to this memorial, and is dated 'June 18, 1843.' The north side has a long inscription, setting forth that 'this stone was raised in reverence to his memory,' in the 'two hundredth year' from the day on which he received his death-wound. It is a poor and paltry affair; conferring a renown by no means enviable upon the wealthy noblemen and gentlemen who erected a miserable monument and left it unfinished.

† This interesting building is still pointed out by village tradition, and is represented in our woodcut as it now appears. It was formerly the Greyhound Inn, and is now divided into two shops, one a butcher's, the other an ironmonger's. The exigencies of modern residents, have, in a great degree, interfered with its original features; but its connection with one of England's purest patriots must ever invest its humble walls with interest. It is necessary to state, however, that the honour is claimed by other old houses in the village, although the balance of evidence is in favour of this.

ORIGINAL DESIGNS

FOR COTTAGES.*

Our English Cottages are in very many cases sadly defective with regard to comfort. Insufficiently drained, and built without any other consideration than that of economy, both of purse and space, they are frequently the habitations of a man, his wife, and several children, and fever and disease too often occur from the crowded state and unwholesome atmosphere of the dwelling. Within the last few years, however, the condition of the English labourer has been greatly improved, and Cottage Architecture more favourably viewed by our landed proprietors. The embellishment of their estates, by the erection of picturesque cottages, has occupied a large share of attention, and works on this subject have met with much encouragement. Yet it has usually resulted, that an attractive exterior has been the principal aim, and the plan a secondary consideration; the consequence being a sacrifice of the Cottager's comfort and the disappointment of the Landlord.

It will seem somewhat presumptuous to add a new series to the many designs which have already been published, but the author is induced to submit the following studies, in the hope that they may be found to combine convenience of arrangement and plan with some degree of external effect at a moderate expenditure. The comfort and happiness of the cottager are most important items in the prosperity of a nation, and the mode in which these can be best accomplished in his dwelling, is well deserving the careful study and attention of the architect. If the cottage be well planned, it is but reasonable to expect that there will be manifested on the part of the Cottager a desire for its preservation in order and neatness.

The Design, No. 1, was made for a position visible from a considerable distance, and commanding from its site an extensive view. The Italian style having been selected, it became desirable to make the square tower useful, as well as an ornamental appendage, and it is therefore adapted as an entrance porch, the upper part forming a bed-room. It is eight feet six inches square, and a door in its side opens into the living room. The door is thus placed to avoid a direct draught into the room, and the space between it and the back wall of the porch would be occupied by a bench offering a pleasant seat for the family of the occupant during fine weather. The living room is fourteen feet by twelve feet, having on one side a narrow staircase affording access to the bed-rooms. Connected with this room is the kitchen or wash-house, twelve feet square, fitted up with a cottage range, oven, copper, sink, and pump. Attached as a lean-to, is the pantry, with the usual outer offices.

The drainage would be taken from the kitchen outer doorway, to the nearest point at which it could be emptied with a good fall; and proper and efficient ventilation would in all cases be ensured by leaving an aperture nine inches by four and a half inches in the side of each chimney-jaumb (the top being about six inches below the ceiling), and building in this jaumb a small shaft inclining upwards, terminating with an opening into the side of the flue. The impure air would thus be discharged, and the opening in the room might be fitted with a wooden slide to be closed or opened at pleasure. The Author acknowledges to having taken this idea from Dr. Arnott's Valve Ventilators. Estimate, £200.

Design, No. 2.—This Design has recently been erected as a gate-lodge in the Jephson Gardens at Leamington. It is situated on a sloping bank near the river, which has been made, from this circumstance, serviceable to the plan. The kitchen is below, and is fitted with sink, pump, copper, and a good cottage range containing a small oven. The paving is of brick quarries, and the drainage is taken from the kitchen with a good fall to the river. A small pantry is attached at the side, behind which is a wood and coal shed, &c., &c. Over this kitchen is a bed-room, entered from the general living room, adjoining the porch. A small lobby is taken out of this room for the purpose of giving a separate approach to the second bed-room. Should this be thought unnecessary, the space might of course be thrown into the living room. The porch is paved with red and white quarries forming a pattern. The chimney openings should be fitted

with angular covings and common Rumford grates. Below the bay window a shutter may be suspended, the whole width and height of the opening. This, by the aid of a couple of stays at the back, will in the daytime be useful as a table or ironing board. The roof is covered with alternate ranges of

plain and pattern Staffordshire tiles, surmounted with an ornamental ridge. The three fronts are of brick cemented, as are also the chimney shafts, the whole being irregularly jointed in imitation of the ancient stone work. Verge-boards, finials and pendants, give character and effect to the elevations, and the whole as executed has given much satisfaction. Cost, £210.

* These Designs are supplied to the Art Union by J. G. Jackson, Esq., Architect, of Leamington; and are made expressly for publication in our columns. At the present moment, when there is so general a desire for improving the dwellings of the humbler classes, we believe these "aids" may be extremely useful; while in giving them publicity we are contributing to forward public taste through another, and very important, channel.

THE APPLICATIONS OF SCIENCE

TO THE FINE AND USEFUL ARTS.

The distinguishing feature of the present period is, the numerous successful applications of principles developed by the investigations of Science—many of them of a highly refined character—to the improvement of articles of luxury, and to the economising of every branch of useful manufacture.

Although we may refer to periods in the history of our intellectual progress, when the discoveries of facts, new to our knowledge, may have been more numerous, and in themselves of higher importance than they have recently been, yet no age has ever exhibited the striking phenomena of the present, in which the highest science is made subservient, in a thousand forms, to the requirements of the community; and we see the labours of the philosopher applied to increase the refinements of life, on the one hand; and to improve and multiply the arts and manufactures of utility, on the other.

The natural order of the progress of the human race is evidently shown in the cycles of discovery and application which, through long historical periods, will be found alternately manifested.

The discovery of truths, and the application of these, belong to minds of an essentially different order; and those individual characteristics which are necessary for the one or other task, are the psychological features of a race or an age.

The present is essentially the age of useful applications; the stream of thought appears to flow almost undividedly in that particular direction; the energies of the intelligent are employed in making the knowledge we possess available to the purposes of Art and Manufacture. The business of the thoughtful among us is, not to add to the amount of known truth, so much as to render merchantable the truths we possess, and to add by this means to the luxuries and the comforts of mankind.

The physical inquirer halts in his progress, and instead of tracing up his facts to a law, is delighted to find that he can teach the manufacturer to employ electricity in moulding objects of beauty, and the artist to use the sun-beam for delineating nature with unerring outline, and the most delicate gradations of light and shadow. The chemist pauses in his investigation to give the painter a new pigment, and the dyer a colour of greater permanency; to aid the potter in the mixture of his clay, and to assist the glass-maker in producing articles of purer transparency or of richer colour. The geologist, studying the great changes which the crust of the earth has undergone, stops to show the economic value of its minerals, its rocks, and its clays.* The naturalist quits his studies of the Fauna and the Flora of the world in their great arrangements, to learn the peculiarities of some individual species which may promise to be either useful or ornamental to mankind. Indeed, the great tendency of "our philosophy" is to lend its powers to the advancement of Art, to facilitate every branch of Manufacture; and thus, at the same time that it assists in the refinement of taste, it seeks to diffuse over the length and breadth of the land specimens of that refinement, and by placing within the reach of the industrious, but humble man, objects of pure and simple beauty, to elevate him in the scale of intelligence, and give a better and more ennobling character to all his aspirations.

Although Science has thus been rendering its high assistance to Art and Manufacture, the means of communication between the discoverer and the producer—the man of science, and the artist or the manufacturer—have been exceedingly slow and uncertain. Owing to this, many important facts have been lost to the world, which would, in all probability, had they been presented to the attention of those engaged in the useful applications of known truths, have accelerated the progress of many branches of our manufactures. It is true the labours of the experimentalist may have been recorded in the transactions of some learned society, or in a scientific publication of exclusive circulation; but to those, the studies of the artist seldom lead him, and they rarely reach the hands of the practical man. It is with a desire to remove this barrier to the improvement which co-operation promises, that we have determined on devoting a portion of our Journal to the purpose of communicating all such matters of science as may have a practical bearing on those particular Arts and Manufactures which come within our especial province, and also for recording the results of practical experience, which will often direct and constantly guide the labours of the man of science. The importance of this, and its general utility, is almost too evident to require any argument to prove it; but we desire briefly to show that many of even the higher branches of physical inquiry, and the more recondite experimental researches, have a very direct bearing on the ornamental and strictly industrial arts.

In the fact of the translation of Goethe's Theory of Colours, by Mr. Eastlake, we have strong evidence of the value of one of the highest branches of physics to the artist. To him who would give permanence to the transitory beauties which the ever varying diffusion of Light spreads over nature; and impart to his canvas the magic influence which lives and breathes in colour, as displayed in every work of creation, the laws of chromatic harmony cannot but be a useful study; and the "phenomena of contrast and gradation, two principles which may be said to make up the artist's world, and to constitute the chief elements of beauty," dependent upon physical relations of a refined character, must become a subject of close attention to the painter, who aspires to that excellence which charms by its truth and loveliness.

To the young artist, the prism, with its curious power of separating a pencil of white light into a series of coloured bands which always observe the same order, may appear merely a pleasing toy; the singularly beautiful systems of colours which play upon a soap bubble, or diffuse themselves over thin films of oil on water, may seem unworthy his attention; or the phenomena of reflection from grooved surfaces a very unnecessary study; but, to him who has learned that he can only render the ideal pleasing by imaging, even though he may heighten the real, it must be evident, since the result of his labour depends entirely on such an arrangement of elements as shall, in obedience to the physical laws of reflection and refraction, present to the eye a system of natural colours; that neither the prismatic spectrum, the colours of thin films or of grooved surfaces, can be entirely neglected as aids in the pursuit of Art. To the painter of genius these assistances may not have been necessary. He surveys Nature, and drinks deep of her fountains of beauty; and, to borrow a thought from the poet-philosopher of Germany, he evokes the substance and form of his work from his inmost being, treats his materials with sovereign command, and makes use of external influences only to accomplish his powers. Howbeit, in our study of such a work, whether the production of a Titian, a Giorgione, or a Rubens, we shall find, that the harmony of the chromatic arrangement which Science, by its appliances, discovers to us, is never violated.

Another branch of physical optics which is of great importance to Art is, the consideration of those chemical and molecular changes produced by the sun's rays which act destructively, bleaching or changing mineral and vegetable colours. To the want of a proper knowledge of this class of phenomena, many works of high merit owe the loss of the beauty they once possessed, and many others have entirely perished. To this subject we hope shortly to devote a few columns of this Journal. The permanency of dyes and the brilliancy of their colour also belongs to this class of inquiry; and in the preparation of many pigments, experience has taught several curious and important facts, which are connected with purely physical causes.

The subtle agent, Electricity, has also been brought to the aid of Art, and subdued to purposes of extreme utility. It is employed in multiplying works of elegance, and, by making the beautiful cheap, is assisting in the upward progress of the public taste; and it is no less valuable an agent in producing articles of necessity in every-day life. One of the most recent applications of the electrotype process is that of covering with metal—either gold, silver, or copper—the beautiful petals of a flower, or the delicate antennæ of insects. In a collection in the Museum of Practical Geology will be found, permanently preserved in copper and silver, the fragile and rare forms of the Azalea indica alba, Euphorbia mammillaris, Nepenthes Raffleii, Camellia fimbriata, Cypripedium barbatum, with the spine-covered Cactus, numerous other exotic productions, and many curious insects. These are not copies, but the metal is made to envelope and faithfully retain the form of the object; each slender stamen, and even the delicate hairs on the stalks and leaves, being covered by it. When we look at those specimens it appears but another step to employ the choicest flowers and the most graceful forms which the horticulturist can furnish, to add to the adornment of the articles of taste which the refined love to gather around their homes. The process by which this is effected we shall in a short time fully describe. Such to Art—fine and industrial—is the importance of the galvanic battery. Another source of electrical power is now employed for the same purpose; and we may see in Birmingham all the electrotype process conducted by the influence of the decomposing agency which is evoked by simple mechanical means from the never-changing source of a few magnetic bars.*

The value of chemical science to the artist scarcely requires any argument. The paints which he employs are almost entirely of mineral or vegetable origin; and to the perfection of the labours of the laboratory is he indebted for colours with which the ancients were unacquainted. Since the permanency of those efforts of the imagination, of thought and artistic skill,—the visible poetry and the mimetic history of the passing age,—is entirely dependent upon the character of the gross materials of which it is composed; it is most important that every information should be given of the liability, under all the circumstances to which a picture may be exposed, of the various pigments to decomposition; and that information, which the chemist only can give, of the decomposition of those colours which, employed by the ancients, have remained permanent, for centuries, must be of the utmost value to every living artist. It was the consciousness of the service he was rendering to Art that induced Davy to analyse the colours used in the fresco paintings in the baths of Titus and Livia, in the Aldovrandini picture, and other relics of antiquity; and we hope to be enabled to give occasionally some additional information of these interesting objects.†

At a period when a powerful effort is made to improve the artistic taste of the people, and to encourage High Art,—when the palace of Parliament, advancing towards completion, is intended to hold the best specimens of modern Art; that, by their means, the story of our progress, as a nation, in power and intelligence, may be preserved for future ages,—that knowledge of the character of colours, and of the permanency of varnishes which chemistry should be tasked to furnish, is of the utmost importance. A knowledge of the composition of the stucco of the fresco paintings of different ages, and the determination of the presence, and the quantity, of organic matter in them, if possible, would be of great utility in

* As a striking example of this, we would call attention to the establishment in Craig's Court, Charing Cross—the Museum of Practical Geology. There will be found a very extensive series of carefully selected specimens of the minerals, earths, &c., of the kingdom, and the various uses to which they have been brought by the skill and industry of our manufacturers; although, owing to the confined space which is at present appropriated to this Government Institution, the arrangements contemplated by its excellent Director, Sir Henry De la Beche, cannot be fully carried out. A new building is, however, in progress in Piccadilly, in which, we doubt not, the public will have every facility afforded them for the study of every branch of Art and Manufacture which is in any way connected with the mineral produce of the British Isles.

* In the British Museum are two plates by an early engraver, which were long thought to be brass plate; but an examination of a similar plate in the Museum of Practical Geology, has shown them to be of copper, which has been covered with gold by the ordinary mercurial process. This metal has been used, without doubt, for the purpose of preserving the more readily oxidisable copper plate from corrosion. It is, though old, a more refined process than that of gressing, which is now very commonly employed. May not the process of electro-gilding be thus employed with great advantage?

† Sir Humphry Davy found that "the azure, the red and yellow ochres, and the blacks, are the colours that seem not to have changed at all in the ancient fresco paintings. The vermillion is darker than recently-made Dutch cinnabar, and the red lead is inferior in tint to that sold in the shops. The greens in general are dull."

From the analyses given by Davy (Philosophical Transactions for 1815) we learn that the reds employed by the ancients were either the red oxides of lead or of iron; the yellows, a mixture of yellow ochre and carbonate of lime (chalk). The blues were oxide of copper; and he found in the ancient blue glass from Pompeii, the oxide of cobalt. The greens were found to be carbonate of copper; and the purples were proved by many tests to be of either a vegetable or animal origin, in all probability similar to our lakes.

guiding our artists in the compositions they should employ.

Many of the ancient paintings have evidently faded from the use of vegetable or animal colours; and many of the lakes and blues of the Italian masters have lost their brilliancy. The researches of modern chemists into the peculiarities of the colouring matters of the Lichens (Litmus, Archil, &c.), of the Madder (lakes), and of the Cochineal (carmine), promise to give to these colours a degree of permanency which they have never hitherto possessed.*

The advance of chemical knowledge has also furnished some colours of great beauty, which are however of doubtful permanency. The iodides of mercury and of lead, the first a beautiful red and the last a fine yellow, are liable to alteration under the action of light and the changes of temperature. An artificial ultramarine of considerable beauty has been prepared at a cheap rate, which, it was hoped, would have all the permanency of the blue of the lapis-lazuli, which, from the rarity of that mineral, was highly expensive; but we understand that already good evidence has been obtained, that this artificial compound is not a durable colour. We intend to return to this subject in a future number. Important as chemistry is to the artist, it is far more so to the manufacturer: in every department of fictile manufacture, in glass-making, in ornamental, and indeed, too, in useful metallurgy, no considerable progress can be made without its assistance. There is scarcely a process to be found in the manufactures of Birmingham in which chemistry is not, more or less, concerned. If we turn to the operations of the dyer, the calico-printer, or the paper-stainer, we shall find at every step the advantage of this science. At the present time, when our ornamental glass manufacturers are entering into an honourable rivalry with those of the continent, chemistry is to them of the utmost importance in the application of known materials to produce the richest colour, and in the discovery of new compounds to afford a greater diversity. Although we are acquainted with several varieties of cements, most of them combinations of sulphate of lime, alumina, and silica in varying proportions, and many of them answer the purposes for which they are especially recommended; yet it appears that we are still in want of a composition superior to any of these, to meet all the requirements of the artist, and to secure to the public, at a cheap rate, *strictly faithful* copies of his works; free of all distortion, and which shall possess the good qualities of beauty of colour and durability. Again, in the manufacture of paper, whether it is to be employed by the artist in water-colours, the engraver, or the printer, the aid of the chemist is most particularly demanded. To the artist, the utmost purity of composition is required; and it not unfrequently happens that some chemical impurity acts upon the colour, and thus deforms, by an unsightly spot, a work of beauty. The greatest difficulty which the photographist has to contend with, is the uncertain character of the papers of the best makers. Even when the utmost caution has been used in selecting paper upon which to spread the photographic material, it not unfrequently happens that the finished picture is irregular in colour; or if perfect at first, that small spots slowly present themselves, which, forming little centres of chemical action, gradually spread, destroying the colour in a curious manner. These have been traced to several causes; the presence of small metallic particles, of lime or barytes, both of which are sometimes employed to give an artificial firmness to the paper; and they are, without doubt, often to be traced to the influence of the bleaching materials employed by the manufacturer. It is not unusual to resort to the sulphites for blackening paper; the manner in which the sulphur-salts combine with organic matter is remarkable; and notwithstanding the cleansing processes adopted to remove them, they are frequently retained in small quantities in the paper, and there, slowly decomposing under the influences of atmospheric changes, are likely to act injuriously upon water-colours, in the same manner as we know they do upon photographic materials. In the apparently simple matter of sizing, the utmost care is also required, as the following instance within our own immediate knowledge will sufficiently show. A large quantity of superior paper was supplied to a copperplate printer, upon which were printed by him, impressions from different plates, all of which were intended for colouring. Out of many hundreds, it was found by the colourist that a few only could be used, nearly all of them presenting, when damped, a curious spotted appearance, which spots became permanent upon the application of colours. It was not a little remarkable, that throughout the largest portion of the sheets, the spots were discovered in patches, nearly corresponding to each other. Examination proved that this defect arose from the use of size which was in a partial state of fermentation, and consequently the growth of fungi had arisen in the paper as it had lain together. In another case, a manufacturer of silks, having received from his dyer a large quantity of goods in a spotty condition, threatened him with an action, unless he was compensated for the loss he was likely to sustain, owing, as it appeared, to the dyer's carelessness. This being resisted, chemists were employed to detect the cause of the accident; but they were at fault, until at length one gentleman to whom the damaged silk had been committed for analysis, thought of submitting it to microscopic examination, which was undertaken by an eminent naturalist, who at once discovered that the spots were owing to a peculiar fungus, having all the characters of that variety which was detected in the potato disease. The result was, the discovery that all the damage had been effected by the manufacturer and not the dyer, he having employed in the process of manufacture a starch size which had been prepared from diseased potatoes. From these facts it is clear, that the aid of the chemist is necessary to prevent this curious and annoying kind of vegetation.

It is no less important that the aid of Science should be sought for, to protect the canvas of pictures and the covers of books from the injurious influence of similar and other causes of their destruction. This applies strongly to the very ingenious process of stamping leather for decorative purposes. There are few more striking examples of the important assistance which is given to Art and Manufacture, by the naturalist and the traveller, than the Gutta Percha affords us. In the time of Priestly, Indian-rubber was only known to a few men of science as a "curious substance which removed the marks of black-lead pencils." Within a few years it has been applied to a numerous variety of useful purposes. In 1843, a small portion of a rare substance, bearing some resemblance to Indian-rubber, was brought to this country. Accident drew the attention of an ingenious gentleman (Mr. Charles Hancock) to it, and in his hands it has become a material of the highest utility. At the Gutta Percha Works we have recently seen so many beautiful applications to Art, and objects of real importance, of this singular vegetable juice, that we deem it desirable to describe them more particularly than we can do, owing to the want of space, this month. In our next we intend devoting an article to this application of science in all its details. Many other matters press themselves upon our attention; but the novelty and the importance of the Gutta Percha appear to claim for it the first attention.

Having thus endeavoured to show a few of the numerous instances in which Science, in its various departments, ministers to Art and aids Manufacture, we feel ourselves called upon to add a few words on the subject of the assistance which the artist and the manufacturer may render to the progress of Science. It not unfrequently happens, that, when the experiment of the laboratory is repeated on the large scale in the manufactory, results of a different character are obtained. It becomes desirable that such peculiar differences should be known, as, without such knowledge, a feeling of uncertainty arises, a want of confidence springs up, and each one believes the other in error. Again, in the process of manufacture, many phenomena of interest to the man of science, and of importance to all, must present themselves, which are too frequently lost; whereas, had they been recorded, they might have led to discoveries of great economic value. These we desire to record. Into those secrets of any peculiar manufacture, on which the remuneration of the discoverer depends, we have no desire to pry—these are rights sacred to himself. But there can scarcely be a manufactory, wherein observant men are employed, from which may not be gleaned a large amount of the most useful and instructive information. By this interchange of knowledge, which we hope to effect, we certainly anticipate some results equally interesting to the man of Art, of Manufacture, and of Science.

Beyond this, we hope to render this portion of the Journal of considerable value to the general reader, affording the means of acquiring a knowledge of those processes of Art and Manufacture which are of general interest, without the labour of pursuing inquiry through the various channels by which, at present, such information is communicated.

On the Electrotype, in all its modified applications; on Photography, in its most simple and its more refined processes, with the important results it promises; on the Chemistry of the vegetable colours, and the mode of rendering many of them permanent; and other subjects of equal importance and interest, articles will be speedily given; and upon all matters connected with any of these, or any subject which has reference to the applications of Science to the Arts—industrial or ornamental—being desirous of securing the best and most extended information, communications will be valuable. By securing the assistance of those who are practised in particular departments, we trust a value for accuracy of information will be obtained, which could not otherwise be expected.

In this manner the union of Science, Art, and Manufacture will be shown in all its most striking characteristics, and the advantages derived from that union placed in the strongest light. Our Journal will thus, it is hoped, lend some important assistance in that work of utility, which is, as we have previously remarked, the great characteristic of our age and nation. Imparting regularly all the information which can be gleaned, either at home or abroad, without any delay—and connecting with these communications such practical suggestions as may arise during the inquiry—a record of facts will be secured, and matters for experiment and thought brought before the notice of those who are the most likely to avail themselves of them.

By the method which we purpose adopting, we shall be enabled in the progress of our labours to embrace a very extensive range of subjects, which will eventually form a history of the Arts, and exhibit the advantages which have been derived from the co-operation of Science. To be highly useful is the aim of our efforts in this department—and we hope to find the artist referring to our columns for information to guide him in the task of giving permanency to the beautiful—we trust the manufacturer will find much matter of real value to him in producing the useful; and that every reader will acknowledge, that our labours tend to enlarge the bounds of individual knowledge in departments with which, in the ordinary course of things, the general public could not in any other way become familiarised.

December 3, 1847. ROBERT HUNT.

* The experiments of Robiquet, and more recently those of Dr. Schunck, published in the "Reports of the British Association" on the colouring matters of the lichens and madder, may be consulted with advantage. A valuable communication on the colouring matter of the cochineal insect (carmine), has been very lately made to the Chemical Society of London, by Mr. De la Rue.

The researches of Drs. Bolley and Wydler on that very fugitive red, the colouring principle of the Alkanet Root, (Anchusa tinctoria), prove that the addition of a small quantity of muriatic acid prevents the destruction of this colour by the action of the atmosphere and light; which fact is recommended to the notice of dyers.

GERMAN TOYS.

OUR readers must not imagine we are here approaching a subject below the dignity of Art, for we have always held it a matter beyond controversy, that however insignificant an object may be, and to whatever trifling uses it may be applied, its relative value is unquestionably enhanced in proportion to the measure of beauty with which it is endowed. An artist, who finds it necessary to introduce into the accessories of his picture what may be termed common-place objects, takes care to select such as recommend themselves by elegance of outline, or picturesque form: knowing how much the effect of his work is thereby heightened; its merits being appreciated, by the amount of attention it receives in its humblest details. Again, we have repeatedly argued that the eye cannot be too early accustomed to contemplate, and the mind to

study, the beautiful in every shape and feature; children soon arrive at an age to be capable of discriminating between the good and the bad, the new and the old; between things which are agreeable to the sight and those which are unattractive. If it be essential to educate a child from its tenderest years in the alphabet of letters, it is likewise important that it should be early taught the alphabet of Art; and this can only be effected by means of the objects with which it ordinarily amuses itself, and which often become almost necessary to its happiness.

Few who have arrived at years of maturity but must remember the grotesque figures placed in their hands when young; the bandalores, Dutch dolls, Noah's arks, in which it was difficult to distinguish the second founder of our race from the creatures he had in keeping; animals of every shape but that assigned them by nature; human forms, anything but "divine;" and few there are who have not perceived the improvement which the last four or five years have introduced into these and similar articles of constant demand. This improvement has in a great degree proceeded from the introduction of German toys, the superiority of which has stimulated our manufacturers to advancement; but they are still unable to compete with the foreign producer—not so much from incompetency in design and execution, as from the high rate of wages they are compelled to pay their workmen. The best German toys come from the town of Sonneberg, on the south-eastern frontier of the forest of Thuringia. It has a population of 4000 inhabitants, of whom the greater part are employed in the trade. The principal toy-merchants, numbering about thirty, provide themselves with goods from many hundred different makers of common articles, resident in the town and its vicinity; these again are furnished, by the neighbouring villagers, with the requisite raw materials in wood, such as musical boxes, &c., which are fitted up and painted by the makers in the town. Every year about 25,000 cwt. of these goods are exported to almost every part of the world; but the manufacturers are restricted to the use of wood or paste, or these two materials combined. The factory from which the best toys are derived is that of ADOLPH FLEISCHMANN, who employs none but first-rate workmen; and it is astonishing to notice the many admirable productions these uneducated artists bring out; models and groupings of figures that would cast no discredit on the atelier of a Baily or a Westmacott. We have had forwarded to our office a few of M. Fleischmann's manufacture of various kinds, and until we had seen them, we had no idea of the skill employed in the execution of *children's playthings*, and of objects that might interest even parents themselves. To show that M. Fleischmann can, and does, produce objects of higher character, we have only to instance the two figures of the "Tournament Knights," for some time exhibited in our window, and constructed after models furnished to him by M. Heideloff, the accomplished designer of Gothic ornament in Germany. We allude to them as evidence that the mind of lofty purpose may descend to small things. These knights are of remarkably fine workmanship; the costume has been accurately studied; for its truth, indeed, we have the guarantee of M. Heideloff, the highest authority of the continent; some of the statuettes are plain, in imitation of bronze; others are coloured; and the armorial bearings are painted in, to suit the desire of the possessor. So exquisite are they as models, that we shall probably, ere long, give engravings of them in our Journal.

The "Toys," although of a comparatively humble order, and produced at a very trifling cost (for their prices are singularly small even when they have reached our market) are scarcely less inferior as works of art. They consist of figures of all kinds and engaged in various occupations; each of which might be a study for an artist, so true is the drawing and so skilful the composition; animals of every description—bears, lions, dogs, horses, in short "the lower world," in all its varied characters, the forms of which are perfect.

It is impossible to over estimate the value of these plaything-studies to the young; they teach that which never need be unlearned; they give lessons in truth; we cannot be sufficiently grateful when we contrast them with the distorted forms, that were the models placed before us in our own youth.

THE ART SCHOOLS OF LONDON.

THE long-expressed conviction of the limited means proffered to the student of Art for obtaining a knowledge of his profession, is at length beginning to operate. Different proposals, with results more or less successful, have been made with a view to the formation of Academies for the study of Art, and in the history of these we cannot but consider that of the Society of British Artists in Suffolk Street, an era.

Until very lately, the essential of Art education, the study of the figure, has even in London been a difficulty, and even under the recently-created facilities, we doubt whether young artists yet see enough of it. Of this, at least, we are sure: in Paris, the daily hours of study from the life are extended to a much longer term, and the advantage is sufficiently apparent in the drawing of artists who have studied there. It is not, however, our purpose to say anything here of bad drawing—enough has at all hands been already said of that. Comparisons may be odious, but they form nevertheless the basis of true criticism. Our school is, and has been, entirely self-educated; left to its own bringing up—modelling its essays simply upon what material soever lay in its way. Hogarth was a memorable example of this; so was Gainsborough, and equally so Morland, and others, all self-taught painters. How richly entitled soever may have been the more distinguished members of our school to claim by their works to be classed as "masters," it is sufficiently clear that they have no right to the distinction in its simple and literal reading. Each individual excellence is that of pure self-cultivation. Moreover, the patronage of our times does not suggest or encourage those gregarious habits of study and labour which give to "Schools" conformity of character. And to such an extent is this independence carried, that not one who has declared himself an instructor has ever been able to assemble around him, and sustain, what could be called a School. Poor Haydon was the only one who has ever been energetic in academical tuition; the results of his really earnest endeavours in this way are sufficiently known, and we sincerely believe that, had he succeeded and maintained a position as a master, he had not sunk under his bitter disappointments. The works of Hilton were the admiration of the Art, and his precepts were laws to the students of the Royal Academy; while Etty is regarded with feelings equally deep, but somewhat more mysterious. The qualities of Etty's execution—his colour and texture—would procure for him at once numerous pupils; but we verily believe, that if Michel Angelo were to rise from the tomb—his hand animated with all the awful energy which characterises the "Last Judgment,"—*if*, we say, he were to live again, and in all the glory of his fame, with every leaf of his laureate coronal still verdant, to announce his intention of teaching his Art among us,—we verily believe that even he would fail in forming an assemblage fitted to be called a School. Every tyro professes to draw in a style as masterly as Etty, but the *desiderata* are his colour, handling, textures, *morbidezza*, the breathing and palpitating fulness of his figures; and these are the qualities which pupils would seek to acquire under his tutelage; and as soon as the essay of such acquisitions had been made with more or less success, the master would be forsaken, and unaided perseverance do all the rest. A system of study under one master for a series of years, steadily pursued with reciprocal attachment between master and pupil, in the spirit of an earlier time, is a thing not understood among us.

In this article our purpose is briefly to review the existing character of the principal Art Schools in London—those, whence have arisen so many great reputations.

THE ROYAL ACADEMY has brought forward a large quota of native talent, a just tribute is therefore due to this Institution; yet, that the amount of excellence developed by its means is small in comparison with the numbers who have sought its advantages, is no well grounded reproach to its ordinances; because this is a common result in all similarly mixed assemblies. But, again, the celebrated pupils of the Academy had been no less celebrated than they are, had there been no Academy; yet, it is certain that its second, third, and fourth-rate students had been less skilful draughtsmen, unless some other equally valuable source of advancement had been open to them. Indeed, perhaps the less able classes had not become artists at all, while, on the other hand, no difficulty could oppose the soul when wedded to its beloved Art; and hence, those of the first class had not been a whit less excellent. To the Royal Academy belong the greatest of our painters, and, therefore, in the Academy we should find the best school of Art. It is true the schools of the Academy do not remain the same as they were at their institution, but there is yet much wanting to place them on that par of usefulness which is the average of the Continental Art-Schools. The principal schools of the Academy must be considered those of the Antique and the Life; for, according to the ordinances of the Institution, before a student can attain to academical consideration in painting, he has usually become either an accomplished painter, or at least has formed a style for himself, insomuch as to supersede the necessity of tuition. The Antique school is presided over by the Keeper, and is open from ten until four daily. Students are admitted to this school on the production of a drawing from some one of the classic sculptures, seconded by a letter from an Academician or some other person of acknowledged position. But before being fully admitted, the aspirant is required to execute a drawing from some assigned statue, immediately under the eye of the authorities of the Academy, in order to show that the drawing is all his own work. This preliminary satisfactorily disposed of, he draws in the Antique school until pronounced fit for the Life; after his entrance to which, he qualifies himself, or not, as the case may be, to enter the arena for the highest prizes offered in the school. The hours of study from the life are from six until eight in the evening, and this school is conducted by a "Visitor," one of the members of the Academy, upon whom the duty devolves in rotation. It is the duty of the Visitor to put the model in position, and to exercise all the duties of director and president of the school for the time being. In addition to the instruction afforded in these schools, there are lectures on anatomy, painting, &c.; and many of the lectures delivered by the Professors of the Academy are standard works, that would do honour to any school of Art.

It is complained of the Royal Academy, that it is in spirit an exclusive body, and does not afford to students all the means in its power; and that there is an entire want of that sympathy with the feelings of students, which in all foreign schools supports enthusiasm, energizes the desponding, and otherwise leads to valuable results. There is assuredly too long a period passed in each school, and if the student did nothing for himself, he would by no means be in a state of forwardness by the time he was pronounced fit to take up the brush. But as it is, many of the Life students of the Royal Academy are well known exhibitors—accomplished artists. We look for their works in the exhibitions, and miss them if not there. It matters not how well soever these artists may paint—they are not permitted to paint from the life—not supposed, by the regulations of the school, to be able to mix a tint. These rules of the Academy assuredly require revision. These archaic provisions are manifestly unfitted for the present state of Art; but any beneficial revision of them must entail upon the members some increase of duty in the schools. Our facilities for the study of Art are by no means correspondent to the patronage bestowed upon it. The means attainable in Paris and other of the cities of the Continent are incomparably more advantageous. For twelve francs per month a student is admitted to a private *atelier*, where, when the season serves, the model is set at six o'clock in the morning. Here he may draw or paint until nine or ten, minus a half-hour allowed for breakfast. He then goes to the Louvre, to his own studio, or that of a master, for Ingres, Delaroche, Scheffer, nay, all the celebrated French painters, have received pupils at a ratio of something like thirty francs a month; and under the eye of such men, if there be only a tolerable proficiency in drawing, there will assuredly be a rapid advancement of that kind which produces works faultless in elementary Art, thus avoiding errors which address themselves to the vulgar eye. Our Academy says, "We do not teach drawing." Not one of its members has ever called any man "Master." This is a principle which has its value, but it has also laid us open to the bitterest reproaches of foreign schools. In colour and manipulation we transcend every school in Europe, but there *has* been, in a great degree, a deficiency which has vitiated this value in our productions.

The establishment of a school by THE SOCIETY OF BRITISH ARTISTS, is an incalculable advantage to a large class of students, who, during the day or some part of it, are so occupied as to be unable to devote the earlier hours to study. This school is of such recent date that its operation has not yet been productive of result. To show the want of such a school, it is only necessary to state that it already numbers ninety pupils. The study from the Antique and the Life goes on at the same time every night between the hours of six and eight. The large room is appropriated as an Antique school: it is provided with every requisite—admirable casts of the usual statues, and the most beautiful preparation as a skeleton we have ever seen. The Life school is the smaller right-hand room, which has been fitted up with rows of gas-burners, one to each student, besides the principal moveable burners which light the figure. This school appears to be full. We believe, however, the Society contemplates the removal of the partition which divides the two smaller rooms; a change that will be highly advantageous to the school. There is an earnestness in the liberal proposals of this Society which must be regarded with kindly feeling by all interested in Art. We have so lately spoken of the classes and lectures of this school, that it will be unnecessary to recapitulate. The school is open every evening under the direction of one of the members, and no probationary course is necessary to entrance. It promises to have a large and salutary influence on Art.

The LIFE SCHOOL IN ST. MARTIN'S LANE has lately been broken up after a beneficial existence of perhaps twenty-five years. This Academy was first opened in Ship Lane, but subsequently removed to St. Martin's Lane. Mr. Etty was for a long time an assiduous member; indeed, it is said that for a space of sixteen years he was so regular in his attendance, as to have been absent but a very few nights. This school was established exclusively for the study of the nude, and the members were at liberty to paint or draw as they pleased. The regulations were nearly the same as those of the other private schools. The hours of study were from six till eight. Mr. Sarsfield Taylor acted as Curator. It is to be regretted that an establishment which has been of such essential service to artists when opportunities of study were not so numerous as now, should not have been sufficiently supported. A circular has, however, been addressed to the profession (a copy of which is before us), proposing, we rejoice to see, the re-establishment of the school. The subscription will be five guineas per annum, and the term of study in each year will be from the first Monday in October to the middle of April. The circular contains a series of rules proposed for the re-opening of the school, in which, with respect to the members, the officers, and particulars of study, the provisions are the same as in all similar establishments. We believe but four or five members are wanting to complete its number and set it fully at work.

The Institution in CLIPSTONE STREET, Fitzroy Square, was first opened in Gray's Inn Lane, about fifteen years ago. Mr. Knight, the Academician, was one of the earliest members; indeed it was established by him and eight other subscribers. This differs from the other subscription *ateliers* in many respects, but principally in the subjects of study having been, for the most part, rustic figures. In 1835, this Society removed to their present rooms in Clipstone Street, and, from time to time, their numbers were increased to fifty—their present list. With their gradually increased means, the members have established a wardrobe of costumes, which they circulate among themselves. They have also added to their resources the nucleus of a library of works on Art, and, from season to season, have procured the delivery, by eminent men, of Lectures on Perspective, Chemistry applied to the manufacture of pigments, Costume, and Anatomy. In connexion with their lectures on the last subject, the members take some credit to themselves for having introduced practical dissection into their school, as being the first who have carried attention to anatomy so far. One remarkable feature in the history of this Society, is the good feeling that has ever prevailed among its members, a fact which at once accounts for its prosperity. There are many instances in which the Society has recorded its sense of the merits of individual members. To their first Secretary, Mr. Brough, they presented a silver cup; to their late Secretary, Mr. Jenkins, and to their Treasurer, Mr. Duncan, they awarded handsome silver boxes, as testimonials of their esteem; but perhaps the most gratifying instances in which this kindly spirit has been shown, are those of Müller and Smith. Müller, shortly before his death, made a sketch on the wall in charcoal. When it became known that he had ceased to live, the members immediately set to work to preserve the sketch, as a memorial of an accomplished and lamented artist. It is now framed and glazed in the wall. And in the case of the late amiable J. B. Smith, they subscribed to erect a tablet to his memory. The hours of study are from six till eight throughout the year, and the nude is now studied alternately with the draped figure; the funds are employed solely for the advancement of the objects of the Society. To this school have belonged members of all the established bodies of artists—the Royal Academy, the Society of British Artists, the Old and New Societies of Water Colours—as J. P. Knight, R.A., Lance, Pyne, Müller, Haghe, Duncan, Jenkins, Bentley, Lee, A. and G. Fripp, F. Taylor, E. and F. Goodall, Topham, Dodgson, Tennieli, Callow, Absolon, Jutsum, &c., &c.

The Establishment entitled "The School of Art," and conducted by MR. CARY, was for many years directed by the late Mr. Sasse, and known as an academy preparatory to the Royal Academy. It is still conducted upon the same principles laid down by Mr. Sasse, who was eminently successful as a teacher. This school differs from all the others we have mentioned, as being entirely private. There the pupils receive instruction, from a very early period of study until they are capable of painting an elaborate oil picture; and it is only just to mention here, that the pupils of Mr. Cary have gained, in many instances, the Gold Medal for Painting, awarded by the Royal Academy. The attendance is from eight till four, and from six till eight in the evening. Amateurs, as well as artists, are here instructed in every department of Art. Among those who have studied at this school are—Knight, Cope, Frith, Frost, J. Bell, Horsley, F. Taylor, &c. Ladies are also instructed at this establishment.

The School in MADDOX STREET, Hanover Square, was originally established by the late Mr. Butler Williams, for the purpose of teaching model drawing. This mechanical style of drawing was highly serviceable in teaching perspective, and useful as preparatory to study at the School of Design at Somerset House. It is now under the direction of Mr. Dickinson, and has been very numerously attended for the study of draped figures. The hours of attendance are in the morning and in the evening; particular hours being set apart for ladies.

In Tottenham Court Road there existed, until lately, a small school, for the study of the nude figure, three evenings a week. It was a private establishment, the subscribers having nothing to do with the management. It was well provided with casts, and was sometimes well attended. The terms here were moderate, being only a guinea for the three months; but latterly the attendance of students has been so thin that it has been closed.

MR. BELL has also opened an *atelier*, for the instruction of students in the elementary departments of study, in Nottingham Place, New Road; and MR. LUCY has also opened a school for students in Albert Street, Mornington Crescent. In both of these schools drawing is practised from casts and the nude, and pupils are instructed in painting and composition.

Hence it will be seen, that there is sufficient opportunity for artists to acquire proficiency in what department of Art soever they may propose to themselves; and we are truly rejoiced to perceive an earnest desire, in the rising members of the profession, to avail themselves of these proffered advantages in a manner to set at rest all question as to their productions—at least upon one very essential point. It must be apparent to all observers, that there has been awakened a spirit of inquiry and wholesome emulation, which must soon, in even the very highest departments of Art, place our school on an equality with those of the Continent in their own most extolled virtues.

In introducing this notice we are affording valuable information to many individuals, especially to those resident in the country, desirous of studying in our Metropolitan schools of Art, but unable to ascertain the peculiar characteristics of each, so as to meet their own views; our remarks, therefore, will supply them with the means of attaining their object.

PSYCHE.

SIR RICHARD WESTMACOTT, R.A.

THIS exquisitely graceful statue was executed by Sir Richard Westmacott, upwards of twenty years ago, and, while yet in the block, became the property of his Grace the Duke of Bedford, at the price of a thousand guineas; it occupies a distinguished place in the gallery at Woburn. Our engraving is eminently successful—as far as an engraving can describe the charms of a sculptured *chef-d'œuvre;* but there are qualities in sculpture which no engraver can reach. The beauties assembled here have been culled from many a surpassing form, and thus united into a combination, so transcendent, as to challenge comparison with even the famous reliques of the antique. The casket and the pose of the figure are literally allusive to the classic myth. The point of time, which the sculptor has chosen, is during the return of Psyche from the execution of one of the difficult perilous tasks required of her by the offended and wrathful Venus. Having had a casket delivered to her by the goddess, Psyche is commanded to descend to the infernal shades, and to request Proserpine to send Venus a little of her beauty. Despairing of success in her mission, the unhappy Psyche is on the point of precipitating herself from the top of a high tower, in order to put an end to her miseries; when a voice is suddenly heard, dissuading her from a design so rash, and pointing out the means whereby she may discover the gloomy cave of Dis, satisfy the avarice of Charon, appease the fury of Cerberus, propitiate Proserpine, achieve the purpose of her errand, and regain Olympus in safety. She followed this friendly advice, gained an audience of Proserpine, and received from her a casket filled with charms. Psyche has received a strict injunction not to open it; but, notwithstanding this, she is, on her return, tempted to disobedience. "What!" she exclaimed, "shall I, the bearer of so much beauty, not appropriate the smallest portion to increase my attractions in the eyes of my lover?" Her curiosity and desire of additional charms prevail.—She opens the casket; but, instead of new charms, a Stygian sleep is liberated by the raising of the lid, by which she is immediately affected. It issues from the casket, and, enveloping her like a dense cloud, she sinks under its influence, and lies motionless until relieved from its oppression by Cupid. Thus, in the statue, she is represented at the critical moment of opening the noxious casket. We see her tremulously alive to the embarrassing position in which she places herself. The mandate of the goddess still sounds in her ears; she is sensible of the risk she incurs, but is unable to resist the temptation to which her charge exposes her. She casts an apprehensive glance behind her, but is yet under a thrill of indefinite expectation and delightful anticipation while cautiously raising the lid. The sculptor has here selected one of the myths the most difficult of treatment in the whole round of classic poetry. The fable of Cupid and Psyche comprehending the beautiful allegory of Love and the Soul has been a favourite subject in poetry, painting and sculpture. It is generally supposed to be the invention of Apuleius and is therefore not of very remote antiquity, for no mention of Psyche nor any allusion to her amours with Cupid occurs at an earlier date. Lucius Apuleius flourished in the reigns of Antoninus Pius and his brother M. Antoninus the philosopher, and Lucius Aurelius Verus. The story is introduced as an episode in "The Golden Ass," a work in eleven books, that on which the reputation of Apuleius rests.

The butterfly's wings, which distinguish the shoulders of Psyche, are a beautiful allusion to the immortality of the soul, after having passed the chrysalis state of humanity. The composition of this charming work is masterly. The figure is not nude, nor is it draped, but enough of drapery is introduced to relieve the whole, and enhance the delicacy of the lines: it has fallen forward from a zone which encircles the waist. The pose is light and stealthy, truly descriptive of a secret action, and the expression and sentiment are conceived and realised with a delicacy so unmixed and refined, as to challenge the suffrages of even the most fastidious taste. If Sir Richard Westmacott had never produced any other work, this were enough to rank his name among those of the greatest sculptors of any age. We find in it all those qualities which we admire in the antique, combined with the most exalted characteristics of the modern school.

H. Corbould del.

W. Roffe sculp

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PILGRIMAGES TO ENGLISH SHRINES.

BY MRS. S. C. HALL.

WITH NOTES AND ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

THE BURIAL PLACE OF JOHN HAMPDEN.

JUST at the close of the past summer, it was our privilege to sojourn at a hospitable old English house in Hertfordshire — a stately mansion with abundant space—and yet, withal, so comfortable, and suggestive!—every nook fitted with old story-telling cabinets, or great high book-cases crammed with rare books—books that conjure up old memories, talk in quaint language, and have a dark-determined-knowledge-look. The walls, too, were impressive teachers; hung with fine portraits—Vandyke, Lely, and Sir Joshua, speaking from the canvas. And when our eyes were uplifted from the page, it was so delightful to us city dwellers to gaze out of the large windows into the green park, diving through dark recesses and deep hollows—beneath huge 'Patrician trees.' So still, so solitary was the dwelling, that, but for the hallowing view of the Church tower, and the smoke from the adjacent village of Aldbury, we might have believed ourselves detenus in 'the happy valley.' It was so delicious to watch the clouds gathering over Moneybury Hill; to canter through the never-ending green drives of Ashridge—to wonder at the tameness of the forest deer—to speculate on the geological formation of Incombe-hole, where giants might play at bowls—to creep among the venerable box-hedges, and appreciate the taste of the old monks of Aylesbury, who here established a Health-house for such of the brethren as were 'sick in the flesh'—to pause still longer on the 'Beacon Hill' that rises boldly and verdantly above the village of Ivinghoe, and recall much that we have read, or tradition tells us, of the times of England's bitter struggle between Despotism and Liberty,—when upon that very hill was kindled the answering fire, which told to Harrow the issue of the fight at Edge-hill, that Harrow might tell it to eager and anxious London! What fearful times—fearful to read of even now—most fearful to those who knew that the freedom of future England was in their keeping; when one of the hard Iron men, in whose high bravery and truth of purpose our utilitarian age finds it no easy matter to have faith, exclaimed, in the Commons House of Parliament, 'We must fight as in a cock-pit—we are surrounded by the sea—we have no stronger holds than our own skulls and our own ribs, to keep out our enemies!'

Pacing further back, we recalled the old rhyme—

> 'Tring, Wing, and Ivinghoe
> From the HAMPDENS did goe
> For striking the Black Prince a blowe.'

The three sisters were within our ken, while we stood on the Beacon Hill, and, without pausing to consider whether History confirms or contradicts the legend, THE NAME, thus suggested, reminded us that the home, and the grave, of the truest—the purest—the best—of England's Patriots, was nigh at hand, among the far-famed Hills of the Chiltern Hundreds.* A morning drive would take us there, through the quaint villages and green lanes of Buckinghamshire—all tranquil and grateful for the abundant realities of a full-lapped autumn; and then we might have some hours to ramble amid scenes the great and high-hearted Patriot loved so well; thus commencing our purposed PILGRIMAGES by a visit to one of the most interesting of England's many hallowed SHRINES.

We passed that evening with Lord Nugent's interesting history of the Patriot, to whose dwelling we had vowed a pilgrimage; calling in, occasionally, to council, one of the Old Chronicles, or consulting a volume of grave Parliamentary Reports—resolved to strengthen and refresh our memory, before presuming to look upon the honoured urn that contains the ashes of John Hampden.

We all knew when he was born—in 1594; that the city of London was his birth-place; and that he manifested an early love of letters, overcome only by those stern duties of the times to which taste and pleasure must unmurmuring yield. His reputation for scholarly attainments must have been considerable; for he was chosen to write the Oxford gratulations on the union of the Elector Palatine with the Princess Elizabeth. Strange destiny! that Prince Rupert, the issue of that marriage, should have led the troops at Chalgrove by whom John Hampden was slain! We found him, in 1613, studying the law in the Inner Temple; there acquiring the knowledge to which he afterwards gave practice to the salvation of that law. Yet this study in no degree hardened his nature; nor did it ever become stern under Puritan ascendancy: he loved worthily, and at twenty-five years old—in 1619—married whom he loved—Elizabeth, the daughter of Edmund Symeon, Lord of the Manor of Pyrton in Oxfordshire. His lineage was old and honourable, his fortune more than ample, his love successful, his mind nurtured to perfectness by severe and thoughtful studies, and enriched and adorned by the higher delights of poetry; while his healthful frame enabled him to enjoy all country sports amid the delicious scenery he loved—as fathers love their children—where he cherished, as twin-born, the home affections and the Liberty that glorifies the name of ENGLAND. How clearly we felt, while tracing out the vast possessions that made him, perhaps, the richest Commoner in the kingdom, and reveling over the little of either conversations or correspondence, that remains to those who would have sate at his feet for instruction—how clearly we felt that he was *forced* by troublous times from the privacy he loved; appearing suddenly, as Sir Philip Warwicke says, 'with all great qualities ripened about him, of which he had never given a crude or ostentatious promise.' He was, indeed, compelled to raise the standard by what, among many high and noble qualities, was the highest and noblest quality of his nature—a deep, stern, true, unquailing love of Justice! Although in Parliament during a portion of the reign of the first James, his fame, filling all England, is based upon the occurrences of the last few years of his great life. Like his cousin Cromwell, he entered the arena when the blaze of youth had sunk into the deep burning fire of middle age; he had numbered forty years before he was recognised as 'the Patriot Hampden.' There is no record of his having bowed in the ante-room of the coarse and faithless James, for the title his mother coveted for her son: he had nobler aspirations—nobler company, than that which waited there; the Chronicles are radiant with the glorious names of those who constituted with him the GREAT MOVEMENT—the Parliamentary party. How they echo through the vaults of history! Wentworth, and Pym, and Eliot, and Selden! But we write not a Chronicle—though tempted to dwell upon strange records of strange times—often with natural indignation, when we read how James, scrambling through his dignity more like an idiot-baby than an anointed king, could offer insults to men like these!

We glanced rapidly over the early reign of his successor, the first Charles; dignified by some high virtues; disfigured by lack of forethought and want of truth; born out of season; belonging to the past, unwilling to advance, if not incapable of moving, with the times that rose and swelled about him! Then the gathering of Parliaments—dark clouds heralding a tempest—now dispersing; now collecting—outraged in their dearest rights and privileges—struggling for their constituents, as men struggle for life, against 'imposts' and 'levies,' and the worse mockery of 'loans,' which no man was free to refuse; Hampden with his friends—labouring with them to the death, yet seeking no self-glory. As the horizon darkens, as the storm gathers, so does this great spirit come brightly forward—suffering imprisonments even in the GATE-HOUSE;* but never swerving, for a moment, from the path of honourable, though perilous, duty. How

glad are we to find him again free; and though retaining his seat for Wendover, once more listening to natural thunder from the depths of his own deep woods—watching the increasing breach between the King and the people, but surrounded by his home affections, while upholding the Puritan doctrines in which he trusted, and pondering the means of checking the tide of unlawful prerogative. Strange minglings of good and evil!—inseparable from all destinies! He had suffered persecution, indignity, imprisonment; but he was at home—with the wife of his bosom—the children of his love! Trusting in God—trusting, yet prompt for action. We rejoiced with him in his enjoyment of the free air, and in his strong hope of the future—the strongest of all strengths; but there and then, a sorrow came upon him that, for a time, obliterated the past—put aside for awhile the public wrongs that wrung his heart; for even more full of agony than the wail of oppressed England, was the deep-toned bell of that little church—where they all sleep now—when it knelled out to hill and valley, that the mistress of Hampden, the beloved and cherished of its lord—the wife and friend of his youth—had been called away from him, when her counsel, tenderness and affection were needed most.

It takes brief time to read or tell of these events. Alas! the seeds of civil war were sown, and nurtured, both by King and Parliament, who, now wearied of each other, sought not peace. If the olive branch were held out, it was stripped of its leaves, and showed but as a dry and sapless twig. The patriot's energy was summoned from retirement by another blow struck at the country's liberty—by the issue of a writ for the levying of 'SHIP MONEY.' SHIP MONEY!† words steeped

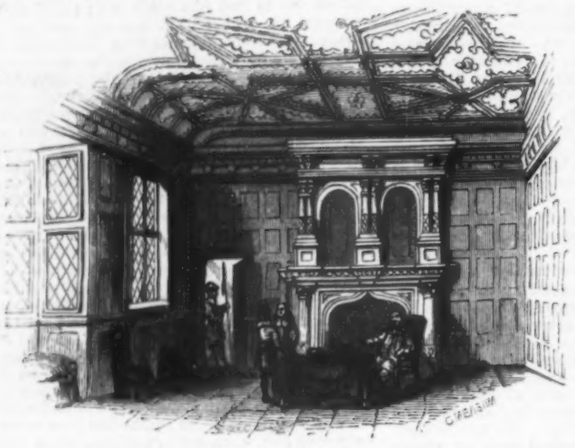
* From these Chiltern Hills is derived the name of three of the hundreds of Buckinghamshire, viz. Stoke, Desborough, and Eonenham, constituting a district to which very frequent reference is made in the proceedings of Parliament, by means of the well-known phrase, 'taking the Chiltern Hundreds.' It is a mere ceremony, a legal fiction, expressed by the words accepting the situation of steward or bailiff of her Majesty's Chiltern Hundreds—an office purely nominal; for though, perhaps, the claim to some fees might be enforced, if duties were performed, yet as no functions are ever discharged, so no rewards are acquired by the holder; it is therefore only 'in the eye of the law' that it is an 'office of emolument.' No such office can be conferred by the Crown on a member of the House of Commons without his thereby vacating his seat; and it is only by obtaining office that any person *qualified* to sit in Parliament can rid himself of the duties which any body of constituents may impose, even without his consent.

* Hampden was confined in the Gate-House for his opposition to the forced loans endeavoured to be imposed on the country in 1625. This prison, which obtained much celebrity during the civil wars on account of the incarceration of so many eminent men within its walls, was erected in the reign of Edward III., and was originally the principal approach to the inclosure of the Monastery at Westminster from the open space in front of the western towers of the Abbey. It was converted into an ecclesiastical prison shortly afterwards, and was used for criminals on the suppression of monasteries. It was pulled down in 1777, at which period it had become a debtors' prison. Our view is from a drawing published in the Gentleman's Magazine for 1836.

† The resuscitation of levies for furnishing ships to the king was one of the last acts of the life of Noy, the Attorney-General, who, by similar researches among obsolete usages, had already embroiled the court and country. He did not live to see this act enforced, but his friend the Lord Keeper Coventry warmly approving all means of extortion, revived a practice which had only existed in the earliest stages of English government, before the rights of the sovereign and people had been clearly defined; and which had, in these distant days, been but sparingly resorted to. Finding that sea-port and other towns had occasionally been called upon to furnish ships for the service of the crown, it was determined to revive the forgotten power which had been abrogated by Magna Charta, and make it the means of raising a direct and heavy tax over the whole kingdom, subject to the king's will alone. The pretended reason for the rate was the aggressions of Turkish and other pirates; yet was the money obtained by

in the best and bravest blood of England; words to which we owed eleven years of nearly uninterrupted civil war! At the head of the resistants to this new impost, stood John Hampden; the eyes of the court and the people were alike turned upon the champion now ungloved; the subject fighting *for* the law—the monarch *against* it: the King and the commoner pitted against each other—to the death; all Europe abiding the issue! The commoner was overthrown, but not in fair fight; the 'court rescue' was the establishment of general discontent; the King and the people were separated for ever, by a matter of thirty-two shillings and sixpence!

Turning over the leaves of old and modern histories, we found that ancient worthies of the Chilterns differ as to the exact spot upon which the money was levied; many localities contending for the glory. No matter the place; there is no doubt as to who piloted English liberty through this particular storm. After its lull, brief as it was, Oliver Cromwell and John Hampden would have sailed, with a chosen band of Puritan friends, to Connecticut; but the doomed King forbade their departure! Well for us that it was so. Truly, enjoying as we were, that evening, the freedom of free speaking, thinking our own thoughts, and uttering our own words, without dread of STAR-CHAMBER* or GATE-HOUSE, we carried



back these thoughts to things those grand old champions of our liberty wrought for us. Why do we utter hard words against these iron men in ungarnished helmets? Staunch, stern, true, deep-hearted men,—enthusiasts, as all must be who work great changes,—men combating with themselves as well as with their foes; fighting with the arm of flesh; and yet at war with those passions which lead strong men captive,—heroes in a double sense!

How rapidly, with those old books as our guides, did we pass over an interval of some ten or eleven years, and then again find Hampden married to Letitia Vachell; but she could have had but little contentment with her great lord; his habits of life were changed; she never resided with him in the sweet bowers of the Chiltern Hills. He lived for the people's service, not his own pleasure; and during the time passed in London they resided (as we read) in 'lodgings near the house occupied by Pym in Gray's Inn Lane." *

The night was passing, and we were anxious about our next day's pilgrimage; we looked out into the park, the moon was shining brightly upon the upland woods, and the monument at the termination of the avenue to Ashridge showed like a huge spectre on the brow of Moneybury hill. We felt it was time to restore to their shelves the venerable councillors who had revived our knowledge of the past: replacing a volume is like saying adieu to an old and dear friend; and there seemed an almost interminable number of last words to speak before we parted. In them all, we saw, pitted against each other—the KING and HAMPDEN—the former, preserving his natural dignity and courtliness of bearing; unsparing of his own toil and presence to work out purposes unworthy; —the latter, having thrown away the scabbard when he drew the sword; chiefest among those who added to their rigid morals, a noble and simple vigour; having put on, as Sidney says, "the athletic habit of liberty for the contest." And yet, during the short remainder of his great days how bitterly was 'the Patriot' tried; domestic sorrows loosening the cords of life! The funeral plumes that waved over the coffins of his beloved daughter, Mrs. Knightly, and his eldest son, were stirred by the trumpet blast, the howl of ruined villages, and the still more agonising pangs of treachery—the treachery of relatives in whom he trusted! The motto on his banner

'Vestigia nulla retrorsum,'

marked well his public course, and marshalled him, at the head of his troop, clad in the ancestral colour of his house, the Lincoln green, to the various fields of Coventry, Southam, Worcester, Evesham, Edge Hill, Reading—Chalgrove; one by one those old chronicles were replaced; yet still we lingered in memory over pages eloquent with facts.

It was impossible to dismiss them from thought without again and again thanking GOD for the many blessings we enjoy in our age and generation—contrasting England of the present with England of the past; without rejoicing that the best lessons we receive in all high, all true, and more especially, all womanly virtues, issue from the Throne; knowing that no English woman of rank, elevated or humble, can have loftier aims or nobler ambitions, than to regulate a household, to bring up children, to study all domestic duties, in close imitation of Her, whose example is of far weightier force in her Kingdom than all the precepts of her servants in Divinity and Law. The times in which we live may abound in difficulties; 'the Arts of Peace' may have been cultivated to ruinous excess; we may have to guard against the enervating effects of luxury on the one hand, and the debasing inroads of poverty on the other; but we have liberty of conscience, no evil influences in high places, no civil war to ravage our lands and desolate our homes. Our task is but to preserve the freedom, purchased by the bold hearts, great heads, and iron arms of our forefathers—and to be grateful.

Early on the following morning we left the pretty village of Aldbury far behind, passed the town of Tring, and drove through those actual hamlets of old times,—unchanged as their quaint names* "Aston-Clinton," and "Weston-Turville,"—where the cottages are shaded by noble trees, or peep, like toy-houses, out of bouquets of monthly roses and holyoaks, and wildernesses of clematis. We strongly desired to spend an hour in the beautiful church of Kimble, which formerly belonged to the Hampdens; for those village churches are full of interest; brasses and time-worn tombs are to be met with in their sanctuaries; an old morion above a tattered flag, or some hallowed name stamping a blue slate with immortality; and Kimble tempted us, looking so full of conscious glory, upon its steep, above the tree-tops; but we had a long day's work before us at Great Hampden. We passed 'The Chequers," in heroic self-denial—for the present; and while we admired the tinted woods and uprisings of the Chiltern Hills, we became grievously perplexed by the net-work of lanes and drives that, as we got deeper into the country, cross and recross, and seem to diverge everywhere, and in all directions; the crows evidently considering their right to the shorn harvest field indisputable. Our driver was in happy ignorance of Hampden, either the patriot or the house, yet affirmed it was 'somewhere hereabout;' and but for a pretty cheerful girl, a miracle of intelligence, at a place we believe called 'Brockwell Farm,' we might have wandered vainly among the hills, and valleys, and paths, until the day was done. We had not heard that the fine red brick Elizabethan house of the Hampdens had been stuccoed into whiteness, and we passed it without recognition; for the church, which we knew almost joined the dwelling, is concealed by trees. We drove on, however, to what an honest-looking smith, who wielded his iron as lightly as if it were a quarter-staff, told us was the 'Patriot's' village, and that the clerk of the church resided there. Hampden village consists of an irregular line of very primitive cottages, straggling along one side of a small common, from which their gardens have been taken, bit by bit; it is backed by rising and well-wooded ground. An old and ragged tree, nearly opposite the gate that separates the road from the common, attracted our attention; and a peasant, whose appearance bespoke little of what we term 'comfort,' seemed much astonished at our visit to 'so poor a place.' He shook his head gravely, and told us—'The people dead and gone said that tree stood there in the 'Patriot's' time, but the clerk of the church knew it all; he could tell all about the 'Patriot,' and everything: he would call him in a minute; when gentry did come to see so poor a place, they ought to know everything.' The clerk soon came—a tall thin man who stooped rather, and looked perhaps older than his years. His calm intelligent face lit up, when Hampden's name was mentioned, and he knew the nature of our errand. 'Ay,' he said, 'that tree had heard the blast of Hampden's trumpet, sure enough!' No doubt it was *there*, under the woody brows of his own Chilterns, he first issued the command to gather the militia of his own county, which had, long before, caught the spirit of its great leader. We imagined the parishes and hundreds with their preachers at their heads, marshaling up a defile to the right, to meet him who had so bravely struggled for their liberty! 'Not only the tree,' resumed the worthy clerk, 'but the cottage in which I live, was standing then,' and he invited us to look at the beams, 'they were so thick.' When we entered to do so, he pressed upon us pears and plums, the fruit of his garden; and his wife

this unpopular and unconstitutional tax so badly applied, that the Algerines took many English vessels, and made captives of nearly 5000 Englishmen, while the Dutch seized two ships (East Indiamen) valued at £300,000. At no period of our country's history was the British flag and the sovereignty of the seas less respected. The bold opposition of Hampden struck a death-blow to this levy, which had been enforced and obtained, owing to the fears of some, and the disinclination of others, who looked less at the great principle involved in the right of arbitrary taxation in the crown, than at the sum required from each person, and the trouble and danger of opposition.

* This building may be considered as the focus of Charles' despotism. From hence issued all the extortionate loans and levies which ended in the great civil war. So frightful in the end did it become, that its name infused terror, and to be "Star-chambered," was applied as a term indicative of the severest and cruelest infliction of semi-legal tyranny. In this court were men summoned by extra-judicial right, fined mercilessly and extravagantly, branded as felons, their noses slit, and ears cut off, for acts and words less strong than many in use daily by the Press at the present time. The Star-chamber stood on the eastern side of New Palace Yard, and was originally a portion of the royal palace. It obtained the name *Camera Stellata*, from the walls or ceiling having been ornamented with stars; but the building in use for the meetings of this court from the end of the reign of Elizabeth until its abolition in 1641, although probably built on the site of the elder-chamber, was evidently of the Elizabethan era, as the letters E. R. and the date 1602 appeared over one of the doorways. It was pulled down in 1836, for the erection of the New Houses of Parliament. Our view exhibits the interior of the principal room, from a sketch made immediately previous to its demolition.

* When Mr. John Forster was writing the lives of some of those great lights, he sought in vain for vestiges of their dwellings. They were probably "garden-houses" with a pleasant look-out towards the country. John Gerard dates the dedication to his *Herbal*, published in 1597, "from my house in Holborne, in the suburbs of London." Gray's Inn Lane was at that time one of the principal roads into London, and was connected by the old bridle-ways with the great north roads at Highgate. In such suburban districts the old aristocracy lived, and the Lord Gray of Wilton having a mansion here in the reign of Edward III., gave name to the *Inn*, which became celebrated as the residence of some of our greatest lawyers.

* Much that is curious is connected with the names both of places and persons in many of our English counties, and striking peculiarities, indicative of remote antiquity, frequently arrest attention. While Cornwall tells of early British location, Kent speaks of Saxon rule in such names of persons as Fordred, which appears on the coinage of that people; or of places, as Offham (the house of Offa), Wodensborough (the hill of Oden), &c. The names above quoted are equally indicative of Norman rule, and the settlements awarded to the followers of William the Conqueror.

selected the largest from her store, and took no little pride in the thickness of the low oak beams. She regarded us with respect when she found we had come from London to see and hear all about 'The

Patriot,' which no one, she assured us, could tell better than her husband. We must have great curiosity! She had heard that Tring was twelve miles off; she had lived in this cottage forty years, but had never been so far. She confessed, with a quiet smile, 'she was no great traveller.' This Dorcas had bright eyes beneath her white hair, and was withal kindly, courteous, and intelligent, with abundant health, and well learned in simple garden and house craft, and better still, in that which renders wise unto Salvation; yet, from the time of her youth, she had never been twelve miles from that most lonely and primitive village in which she was born!

Yes; nothing is more likely than that Hampden mustered his men upon that common; for the broad and beautiful table-land, spread in front of the house, which now commands so glorious a view of the surrounding country, was then intersected by quaint hedges and garden fantasies, suited to the taste of the period; no place, therefore, could have been more fitted or appropriate, as a muster-ground for the Hampden men, than Hampden Common, which almost adjoins the house. We turned back; leaving the common, and passing again through the green lanes, and by the forge, we came to the gate opening to a winding drive that leads through the park to the entrance of both church and dwelling—separated only by a narrow road, over-arched by stately trees and almost as stately evergreens: on the right, a small garden gate admits, by a back path, to the house, flower-garden, and lawn, where the Patriot spent his happiest days: on the left, is the entrance to the sacred church, where his remains repose. It is very rarely that thus, within, as it were, the compass of a ring, a great man's FIRST and LAST are gathered together. It is impossible to imagine anything more still than this hallowed spot, hid away at the back of that chalky range, the Chilterns,* which bound on one side the rich vale of Aylesbury. The flower-garden, through which we passed, seemed as if called into existence by the wand of an enchanter; the lingering roses, the heavy-headed dahlias, the bright-toned autumn flowers, looked so lonely in their beauty. We almost feared to speak in such deep solitude. A human footstep, the bark of a dog, the song of a bird, the tinkle of a sheep-bell, would have been a relief—until we had drank deeply of the spirit of the place, and then, as thoughts and memories crowded around us, we felt the luxury of its solemn quiet, and that sound here would be as sacrilege. Passing a low sort of postern entrance, we walked beneath an arch, starred over by jessamine, and stood in front of the extensive mansion, added to and enlarged by various proprietors, and at one time displaying some goodly architecture of the age of Elizabeth; the stucco, as if ashamed of its usurpation, beginning to drop away from the red brick, of which the house is built. Save the 'natural decay' which must progress in all uninhabited dwellings, we saw nothing that told of the 'ruin' which comes of carelessness or neglect.

The Hall is of that gloomy character, once considered necessary for grandeur of effect; the suite of rooms consists of a library, two dining-rooms, a drawing-room, a sort of small presence-chamber, and a bed-room, that enjoys the reputation of having been especially furnished for Elizabeth by Griffith Hampden, when her gracious Majesty visited this favoured spot; the gallant high sheriff paid his Queen right loyal homage, cutting a passage through the woods, which is still called 'the Queen's gap.' The furniture, however, of her Majesty's bed-room, has nothing about it of the Elizabethan era; it is no older than the time of the second Charles. In the Library is a curious bible, once the property of Philip, uncle of Oliver Cromwell; it contains detailed entries of the births of many of the Cromwell family.

There is a very celebrated portrait of the Protector on the stair-case, and another of one of the family of Hampden,—we believe the 'Patriot's' son,—who, wearied of the world he knew, rushed unbidden to that which he knew not. All memory of the sleeping-chamber of John Hampden is lost; but that of the tragedy is well-known;—what house is there without its skeleton!—yet what dwelling in all England more sacred than this lonely one, to the hearts of Englishmen? In one of the reception-rooms is an interesting portrait, believed to be of the Patriot; it hung unnoticed on the stairs, until Lord Nugent undertook to exhume the remains of Hampden, with a view to ascertain whether he had died by the effect of the bursting of his own pistol, or from the shot of the carabine, which, according to other historians, shattered the shoulder of the hero on Chalgrove field. The body, of which the grave was despoiled in a ruder manner and for a longer period than appears to have been at all necessary, was found perfect, except that a shattered hand was rolled in a separate cerement beside it; the features, when discovered, 'bore so strong a resemblance to this hitherto neglected portrait, that it was taken down and cleaned, and in a corner, the name was discovered*;'—it has since been placed in a worthier position. It is deplorable that this noble mansion, honoured by time and circumstance, contains no other record of *the* one who has given it immortality; no papers, no documents, no scrap of his hand-writing, no table upon which his hand rested, no chair, as the master of a household often has, appropriately called 'his own;' no room—nothing except a doubtful portrait; the very character of that dwelling changed, rendering it a whited sepulchre rather than a glorious Mausoleum where everything connected with him should be found; and where the youth of England might learn how to live and how to die for their country. And yet his presence was with us wherever we turned; the scene was so entirely his own, that he moved with us, among the old places, in the sunshine and the shade.

The view of the house opens through a long vista; a lawn of noble width, and carpeted with the richest verdure, slopes on, until lost beneath the shadows of magnificent trees, judiciously cleared so as to afford one of the richest views in the midland counties of England; the atmosphere was so transparent that the prospect over hills and into deep valleys and dark woods, and down dells, clothed in juniper, and beech, and chestnut, seemed interminable; a very empire of beauty—and of silence! It was better to picture Hampden *there* than within the precincts of that whited house. What a region for thoughts and works! Woe to those poor spirits who have no ideas, but those they can vent in sound! Truly the scene before us was worthy of its name; worthy to be noted from the old times to the present; worthy of its Patriot-Master; worthy to own no other lord than him whose name is as a beacon of Liberty—a sacred unquenchable fire. Here were his great thoughts conceived; here nourished; not developed rashly or flung unadvisedly to the world, but nurtured by observation and in quiet. It is only in the magnificence of silence that the soul can commune with its God! The babbler knows nothing of the holiness, the uplifting, uplooking nature of this great privilege. We turned our footsteps towards the church; the clerk

* Such, at least, is the motive assigned for its removal, by the household; but upon very unsatisfactory grounds. It is much to be lamented, and certainly not to be accounted for, that Lord Nugent in his "Life of Hampden," published some time after the exhumation, takes no notice whatever of the circumstance; not attempting to account for the fact that in the "rummage" to which the grave was subjected no body was found exhibiting wounds on the shoulder, while that which his lordship and his friends determined to consider the body of the Patriot was without the hand, which, wrapped in a separate cerement, was by its side. Lord Nugent gives the statement, which rests upon doubtful authority, that "at Chalgrove field his pistol burst and shattered his hand in a terrible manner;" a story which his lordship's search would seem to confirm, but which he quotes and leaves without comment.

waited to receive us; the edifice is well cared for by the proprietor, the rector, and last, not least, the honest clerk, who looks upon it with the increasing affection begotten by the serving and tending of forty years. It is a beautiful specimen of an old English house of worship, carefully preserved*; and the clerk was a fitting guide to its solemnities, thankful to be inquired of concerning what he so much loved, but saying no word too many; speaking not at all when he saw us full of

thought. The church doors were open, but extra doors of iron net-work prevented the entrance of birds or boys; by this means the fresh breezes of the Chiltern Hills passed through the sanctuary, laden with the perfume of the flower-garden of Hampden's house, so that the porch and aisle were fragrant with the scent of mignonette and clematis. Upon a young tree planted, as the clerk told us, 'near eighteen years past, by his own

hands, to live when he was gone,' a robin was rehearsing its autumn song, at intervals, as if it were too early to begin, and yet time to have it ready. The day was changing; a soft misty rain commenced, and rude gusts of wind swept through the trees, scattering the golden-tinted leaves on the green grass. We were now within the porch that Hampden had so often entered; within the sanctuary in which he communed with his God! The pews of the church are low and open; there is no gallery, and the organ, a gift of the present proprietor, is placed amongst the seats, nearly opposite the communion-table. It was a privilege to stand within the sacred temple where Hampden lies, uncenotaphed, but unforgotten; to know that we were sheltered by the same roof that covered the remains of the purest of England's patriots; the offspring of an unbroken descent from the Confessor; of a line famous in chivalry, and often entrusted with state services, yet sufficient of himself to stamp a name with the truest immortality, had all his progenitors been peasant-born. On the right hand, close to the communion-table, is the simple monument* inscribed with his own words to the memory of his wife; and within the rails his own remains were deposited; it was his own hand that traced the tribute to her virtues—the 'truely vertuous and pious,' the 'tender mother of nine hopeful children,'

> 'In her Pilgrimage
> The staie and comfort of her neighbours
> The love and glory of a well-order'd family
> The delight and happines of tender parents
> But a crowne of blessings to a husband
> In a wife, to all an eternall paterne of goodnes
> And cause of joye whilst shee was in her dissolution.'

Opposite to this monument 'in perpetuall testimony of conjugal love,' is a far more sumptuous tomb to the memory of a lesser John Hampden,† here described as 'xviiii. hereditary lord of great Hampden,' who 'dying in 1754, bequeathed his estates and name to the Hon. Robert Trevor,' his

kinsman by descent from Ruth, daughter of *the* John Hampden. Issue here failing, the heritage passed to the children of another daughter: the Hobarts, Earls of Buckinghamshire, now own the house and lands of the Patriot: they own them,

nothing more! This tomb is gorgeous with armorial bearings; and contains in low relief a sculptured tablet, which describes the Patriot's fall on Chalgrove field.* A faded morion, with the crest, surmounts the tomb; and this is all that recalls to us the name of Hampden in the place to which he has given eternal fame.

In memory of John Hampden, there is no monument of any kind in Hampden House, Hampden church, or Hampden village! No single sentence has been written any where to say that here he lived, and here was he laid in death; but for a memorial to the greatest man of a great period of British history, let us borrow an inscription from one of the humblest gravestones in the churchyard—

> 'Praises on tombs are idly spent,
> His good name is his monument!'—

* It is a primitive structure, consisting of a nave with side aisles and chancel. The pillars and arches of the nave are early English and of considerable beauty, exhibiting the purest features of the original architecture. The clerestory windows and roof are of the latest perpendicular style, merging into the Tudor.

* The monument erected by Hampden to the memory of his wife is a plain black marble tablet in a simple frame of lighter marble, and is placed between the windows on the south wall of the chancel, close to the spot traditionally pointed out as his last resting-place.

† This monument is a characteristic example of the taste which prevailed during the last century in monumental decoration, when weeping children were so unsparingly used. In this instance we have one perched at each angle of the cenotaph. One holds a countryman's hat on a staff, (an adaptation of the classic cap of liberty), the other, a sealed roll (perhaps intended for Magna Charta).

* This portion of the upper part of the tomb is given in our cut; it is well executed in white marble, but exhibits that inattention to costume which was prevalent in the last century. The stem of the genealogical tree, and the principal shield of arms, appear above the falling figure of the Patriot; this tree, laden with shields properly emblazoned, fills the larger part of the oval tablet, and being cut in white marble, stands in bold relief from the dark-veined marble which forms the substructure.

Yet what a host of memories were conjured up, as we stood in the chancel of that small village church, beside the vault which holds the ashes of the Patriot.

On the 25th of June, 1643,* the body, without the soul, entered this church, and was interred inside this altar, where had been gathered the dust of so many of his progenitors. It had been removed hither from Thame, the village in which he died, on the 24th of June, of the wound received at CHALGROVE, on the Sabbath morning of June 18, 1643.*

Hampden was seen for the first time turning his back upon the battle field before the fight was done, 'a thing,' writes Clarendon, 'he never used to do;' hence it was concluded he was 'hurt.' He had been 'struck in the shoulder with two carabine balls,† which breaking the bone, entered

his body, and his arm hung powerless and shattered by his side.' He left his friends and soldiers not at a time of victory, but in a moment of defeat; he left them to die, as was said by Sidney on a memorable occasion, for 'THE OLD CAUSE.'

Slowly riding, 'his head bending down and his hands resting on his horse's neck,' his first impulse was to seek the village of Pyrton, the house in which a high-hearted and hopeful man, he had wedded the wife of his affections thirty years before; but the brilliant Rupert—the mirror of chivalry, according to the Cavaliers; the Prince-robber, according to the Roundheads—with his fierce cavalry, interposed. 'In great pain and almost fainting' he

reached Thame, distant about ten miles from Chalgrove, and found shelter in the HOUSE OF ONE EZEKIEL BROWNE.† His wounds were dressed, but he knew they were mortal; and he addressed himself to die, not merely with the grace and dignity of the old Roman, but with the fortitude and trusting faith of the true Christian—first dispatching 'letters of counsel to the Parliament,' and then receiving the sacrament at the hands of the Rector of Chinnor, according to the forms of the Church of England, declaring 'he thought its doctrine in the greater part primitive and conformable to God's Word, as in Holy Scripture revealed.' At length, being 'well nigh spent and labouring for breath,' he turned himself to die in prayer; and his last words were, 'O Lord, save my bleeding country. Have these realms in thy special keeping. Let the King see his error, and turn the hearts of his wicked counsellors.' So died—

'The noblest Roman of them all!'

He died at the moment when the issue of the contest was very doubtful, and when his generous and considerate councils were needed most. The best tributes to his character are not those of his friends, but of his personal opponents and political enemies. Charles himself, it is said, offered to send his own surgeon to the Patriot's bedside; and Clarendon, in after years, bore testimony to his genius, his courage, and his integrity. 'Many men observed,' writes Clarendon, 'that Chalgrove field, on which he received his death wound, was the same place in which he had first executed the ordinance of the militia, and engaged that county, in which his reputation was very great in this rebellion.' Strange if it were so! strange that he should, like the hunted stag, return to die where he was roused.

Had he lived to see the final issue of the contest for Liberty, there is little doubt that the one dismal act for which two centuries have vainly sought an excuse, would have been avoided. 'He was, indeed, a very wise man and of great parts: temperate in diet, a supreme governor over all his passions and affections;' and it is clear that the king lost far more than he gained by the death of John Hampden.

Surely this village, this house and this church, are shrines which all Englishmen should visit as pilgrim-students. Great acts from high motives may be taught here; in the patriotism of this Patriot there was no atom of selfishness; no self-glory stirred him on; the 'rare modesty' by which he was distinguished when 'the business of ship-money' made him 'the argument of all tongues,' marked him through his whole career; no thought had he of a monument to record his mighty services to his country—as little as his descendants who have given him none!

The pilgrim to this shrine will, however, find memories of Hampden all about him—memories that cannot perish, for they exist with Nature.

And what a holy scene it was when the veterans, and the young men, of his regiment bore across the Chilterns, the body of John Hampden to lay it under foot in this lonely village church! chaunting psalms as they marched; a sad funeral procession of true mourners; their arms reversed, their drums muffled, and their heads uncovered. It was no hard task upon imagination to recal this solemn scene; as we looked along the landscape towards Oxfordshire, and traced the route they must have taken; a band of steel-clad men with their boy comrades by their sides—branches and saplings of the old tree of British freedom. Weeping aloud, and not ashamed of tears, they enter this church—fill it, as it was never filled before nor since; deposit there the body of their great Leader, and retire—again singing the words of the Psalmist, and wending their way to another battle field.

* The following is extracted from the Register of Burials, Great Hampden, 1643. It was copied for us by the clerk, William Martin, to whose courtesy we have elsewhere made reference; and who deserves the highest praise for the neatness and order in which he keeps the church.

"1643. John Hampden, Esquire, Lord of Hampden, buried June 25. Robert Lenthall, Rector."

† The carabine was a small gun slung at the back of a light horseman by a leathern belt which passed across the shoulders and had a hooked swivel at the end, sometimes fancifully ornamented, through which the barrel of the carabine passed, as shown in our cut; the men were armed with back and breast-plate, helmet and sword, and were named Carabineers from the principal weapon with which they were equipped. They are first mentioned in 1559; but became an important portion of the army in the Civil Wars.

* Chalgrove field is about twelve miles from Oxford and ten from Thame. The field itself is a large open plain, intersected by four cross roads as seen in the sketch. It was allotted in different appointments some short time since, and the spot where the monument is erected was appropriated to Dr. Hampden, now Bishop of Hereford, a descendant of the Patriot. The monument is of brick, coated with stone. It is in an unfinished condition as far as the original design is concerned, which was, to have ornamented this pedestal with an obelisk seventeen feet high, omitted—*for want of funds*. As the pedestal now stands, it is about fifteen feet wide on each side. The east side has a sculptured medallion figure of Hampden, with his motto, *Vestigia nulla retrorsum*; the same motto with his arms on the west side; the south side is devoted to the names of those who subscribed to this memorial, and is dated 'June 18, 1843.' The north side has a long inscription, setting forth that 'this stone was raised in reverence to his memory,' in the 'two hundredth year' from the day on which he received his death-wound. It is a poor and paltry affair; conferring a renown by no means enviable upon the wealthy noblemen and gentlemen who erected a miserable monument and left it unfinished.

† This interesting building is still pointed out by village tradition, and is represented in our woodcut as it now appears. It was formerly the Greyhound Inn, and is now divided into two shops, one a butcher's, the other an ironmonger's. The exigencies of modern residents, have, in a great degree, interfered with its original features; but its connection with one of England's purest patriots must ever invest its humble walls with interest. It is necessary to state, however, that the honour is claimed by other old houses in the village, although the balance of evidence is in favour of this.

Drawn by R. Harrison. Engraved by W. T. Green.

Drawn by J. Noel Paton. Engraved by J. Williams.

MIDSUMMER EVE: A FAIRY TALE OF LOVE. BY MRS. S. C. HALL.

This page contains two of the large woodcuts, which illustrate the story, in its completed form, as a volume. We introduce them in compliance with the wish of many of our subscribers, who, possessing the tale in THE ART-UNION, desire to have also the advantage of the illustrations to which it was afterwards subjected. We shall therefore, from time to time, introduce into our pages the engravings which did not originally appear there; accompanied by some of those graceful and beautiful designs which Mr. Kenny Meadows made as head and tail-pieces to the chapters. At the same time, our readers will permit us to recommend the volume as a not unworthy GIFT-BOOK FOR FESTIVE OCCASIONS, and an elegant PRESENT from FRIEND TO FRIEND. Those who have read the story in our Journal, will know that the lessons it inculcates are calculated to be beneficial; while as a work for mere amusement, it has certainly claims to public favour which, we may presume to say, justify its production entire.

OBITUARY.

MUSGROVE SOUTHWAITE WATSON.

This highly-accomplished sculptor died at his residence in Bidborough Street, Burton Crescent, after a long and painful illness, by which he had been for some time so reduced, as to render it necessary that he should be carried to his studio. He was born at Hawkeside, near Carlisle, in the year 1804; and it was the desire of his father, a gentleman of small independent property, that he should be educated for the practice of the law. He was accordingly articled to a solicitor at Carlisle, named Mouncey, with whom he remained only two years; so strong was his predilection for Art that his course was already determined. He left Carlisle, and proceeded to London, and sought the counsel of Flaxman. By the advice of Flaxman, and with a view of obtaining admission to the Schools of the Royal Academy, he sent in a small model of an Italian shepherdess, and was immediately admitted. Finding the necessity of seeking the instruction of a master, and seeing the practice of the studio, he articled himself to Mr. Sievier, but quitted him in a short time, and, by the advice of Flaxman, proceeded to Italy, where he remained three years, during which time he saw everything that the Italian cities offered to the notice of the student. On his return to London he took a small studio near the British Museum, where he followed the bent of his poetical imagination in compositions from Homer, "The Faërie Queene," and "The Canterbury Tales." About this time his sculptured productions were a statuette of Chaucer, another of Spenser, a small figure of Sigismunda—all distinguished by infinite feeling and taste; and we also remember—it might have been a work of this time or a little later—a group of two monks more addicted to the creature comforts of this life, than to its mortifications.

But it was now necessary that something substantial should be effected. The allowance which he received from his family was exhausted, and he was too proud to ask supplies elsewhere than from his own exertions. He addressed himself to Chantrey for employment as a modeller. His drawings and other productions were examined, and he was immediately engaged on the monument to Mrs. Digby (one of the best of the works of Chantrey), which is in Worcester Cathedral. When it is admitted that Watson possessed a very high order of talent—power of a degree which would shortly have given him a reputation second to none save that of Flaxman—it will readily be understood that Chantrey had never before seen so accomplished a modeller in his studio. Watson knew his own value, and requested an increase of salary, but this Chantrey declined, and they separated. Allan Cunningham, who superintended the affairs of the studio of Sir F. Chantrey, advocated an increase of salary for Watson, but without success. His reputation had now reached all in the profession; he, therefore, found immediate employment in the studios of Mr. Baily, Mr. Behnes, and others, where we have from time to time seen him thoughtfully working out in the clay, the designs before him, with incomparable sweetness and grace. He began, at length, to obtain and execute commissions on his own account; but these at first were not sufficient for his support, and he, therefore, continued to work for others until the execution of the magnificent colossal group of the brothers Lords Eldon and Stowell was confided to him for execution by the present Lord Eldon, through the good offices, we believe, of Allan Cunningham. The commission had been originally given to Sir F. Chantrey, but he died before the clay model was even begun. Mr. Watson now required a studio of some size, and he settled himself in Upper Gloucester Place, Dorset Square, where he completed the model of the Eldon group, executed a colossal statue of the Earl of Lonsdale, modelled and cast in plaster his beautiful Flaxman monument, the statue of Queen Elizabeth in the Royal Exchange, the bas-relief on Mr. Moxhay's Hall of Commerce in Threadneedle Street, and other works. The statue of Flaxman was begun in 1843, under the superintendence of a committee, consisting of the Marquis of Lansdowne, Mr. Rogers, Mr. Hallam, Mr. Eastlake, and Mr. Barry. The progress of this work was for some time suspended, but was commenced in marble before his death. He executed, and exhibited at the Royal Academy, a small bas-relief of marvellous excellence—"Death and Sleep bearing off the Body of Sarpedon," which was engraved by the late Mr. Freebairn in the relief manner with admirable effect; but only a limited number of impressions were struck off as presents to friends. After the time that the completion of the Nelson Monument passed into the hands of Government, one of the four bas-reliefs was confided to him for execution—the subject "The Battle of St. Vincent"—the model for which he has left. His monument to the memory of Allan Cunningham, entitled "Literature," was a work characterised by a vein of the most exquisite poetry; and "Dante and Beatrice," another bas-relief, was in every way worthy of the source of the subject. He was commissioned by Mr. Bellenden Ker to finish a chimney-piece which had been begun by Flaxman, and for this work he executed heads of Raffaelle and Dante. His last exhibited works (those at the Royal Academy last year) were a bas-relief monument in memory of Dr. Cameron of the Forty-five, and two figures, "Hebe" and "Iris," for Mr. Barry's new gates for the Marquis of Lansdowne's seat at Bowood. The Cameron Monument is a composition worthy of any period of sculpture. The subject and its time is one of great difficulty; but the sculptor has produced a work which will be memorable in the history of any school. It is understood that Mr. Watson has requested in his will that Mr. Eastlake will see his unfinished works carried on to completion. This accomplished artist has been cut off, we may say, early in life. He was rising in reputation, but second to none living in exquisite feeling and all the graces of poetical composition; and, had he lived, he would, unquestionably, have left one of the most brilliant names in the annals of Art. He resembled Flaxman very much in the upper part of the head. He had been for years a sufferer from disease of the heart or the immediate vessels, and was fully aware that he was afflicted with a fatal disease. He died on the 28th of October, after a period of acute suffering.

ALEXANDER CHISHOLM.

This artist was born at Elgin in Morayshire in the year 1792 or '93, and was intended by his father to be brought up as a weaver, an occupation to which he entertained a strong aversion. His predilection for art manifested itself at an early age, and so strongly, that he was accustomed to sketch upon the cloth which he was occupied on at the loom—all the eccentric figures he saw, and reminiscences which struck him. This was the result clearly of natural impulse, for he had never yet been stimulated or inspired by any works of art. It was at Peterhead he was placed with a master to learn the vocation his father intended him to pursue; and here, when his leisure permitted him to resort to the sea-shore, he found great pleasure in sketching on the sand. He was presented with the first pencils he possessed by Mr. Mitchell an architect. When about thirteen or fourteen years of age he walked from Peterhead to Aberdeen, where having wandered about for some time, he was at length arrested before a shop window by seeing some advertisement about colours. He entered, introduced himself to the proprietor, and from him received his first lessons in light and shade. At this time there was a meeting of the Synod, the members of which he was permitted to sketch; and his work gave such satisfaction, that he was forthwith commissioned to paint them, which he was compelled to decline, being totally ignorant of the use of colours. He must have employed his leisure time profitably, for when about nineteen or twenty he came to Edinburgh, where he was patronised by Lord Elgin and the Earl of Buchan, and was subsequently appointed an instructor at the Royal Scottish Academy. One of his private pupils was Miss Susanna Stewart Fraser, an excellent and accomplished young lady, between whom and Mr. Chisholm an attachment grew up, which resulted in their marriage. In 1818 he came to London, while yet under the patronage of the Earl of Buchan, and met with a considerable share of liberal encouragement. The works of this esteemed painter have long been favourably known to the public. His favourite style of art was history, on which we need not now comment, as the most ungrateful of all styles. He also painted portraits with eminent success; but having suffered affliction during nine years antecedent to his death, his latter works do not exhibit that degree of vigour which characterised his earlier works. Mr. Chisholm died at Rothsay, in the Isle of Bute, on the 3rd of October.

CORRESPONDENCE.

EDUCATION IN ART.

Sir,—The education of the people in the knowledge of the principles of the Fine Arts is as important for the advancement of Art as the education of artists. Indeed, it is almost indispensable that the one should be in advance of the other. What is the result? Bad painters pander to the level of the public taste, and some artists of high talent who devote themselves to higher branches are neglected. Not myself admiring very highly the talents of Mr. Hilton, yet they were at least respectable; and it was cruel to see him neglected, and to think of those who at the same time enjoyed the full sunshine of public patronage and profit.

The necessity of educating the public so as to appreciate Fine Art of the best quality, must be an important province to a Journalist like yourself. It occurs to me that no means of attaining this end should be omitted. One course appears lately to have been revived, which I think if generally adopted, will tend much to improve the public knowledge, and therefore taste. In the *Gardeners' Chronicle* there lately appeared two cuts, headings of shop bills or circulars which had been executed for Mr. Rivers, the nurseryman, at Sawbridgeworth. These were from designs by one of the most accomplished artists of the day; and although they were badly printed in the *Chronicle*, and from ill-taken casts, which gave little notion of the delicacy of the execution, yet the beauty of the design was apparent. Now, assume that 10,000 of these are sent all over England, &c., surely they must do good: although all may not admire, yet many will; many will be tempted even to copy them and study the composition. Suppose this plan were adopted by many of the leading tradesmen, companies, &c., what a body of good design would then be diffused amongst the people. And as regards the cost, it may be considered as infinitely small, seeing that a wood block may, from the facility of taking type casts from it, be regarded as perpetual. The execution of the block would not, unless the design were complicated, exceed ten guineas, and the printing would cost no more than any common heading of a shop bill. And as regards the design, let those who may not like the expense of paying for an original composition by some eminent artist, copy some statue, or group, or medal of ancient Art of the best time and style. Why should not the Royal Academy do this in their annual catalogues, of which they sell thousands yearly? Why not have a fine outline of some known group, such as the Laocoon, and thus, even by their catalogue, diffuse knowledge amongst the people, as well by their works, as by the examples of others. To have many such fine designs would answer as copies for drawing from, instead of the wretched chalk heads which are used in ladies' drawing schools, and which we buy of our neighbours, the French. Old bodies are slow to move, and it is whispered, some leading Members of the Academy are not very fond of the diffusion of cheap Art amongst the people. Be that as it may, perhaps, we must wait some time before such a move will be made from this great body. Great bodies are often unwieldy; but there are other societies who are less difficult to move, and whose motto partakes more of the "forward" than the Academy. Let these set the example. The attempt was wisely made as regards the Post Office stamp, but though Mr. Mulready's design was clever, it was not conceived in the true spirit for the diffusion of Fine Art. Suppose, instead of the higgledy-piggledy attempt at telling "in little" the whole allegory of the diffusion of letters, a fine outline on one side of the cover of the John of Bologna "Mercury" had been engraved. For another, the second stamp, an outline from the Statue of Silence. For another stamp, the head of Minerva, from a Greek coin, or a figure or group from the Elgin marbles, &c. A collection of the most refined Art would by this time have been in the hands of every person in the nation. I do not suppose that all would have been taught by it, that all would have had their ideas elevated; but it is idle cavil to say that a knowledge and a feeling of the very best Art would not have been generally diffused, and where hundreds would have gone to visit the Elgin marbles with some power of appreciating their real merit and value, there would have been thousands. Pray, consider this subject; not, I conceive, unworthy of a Journalist whose task is to give out and encourage a knowledge of the Plastic Arts.

Your obedient servant,
H. B. K.

THE ART-UNION ENGRAVINGS.

Sir,—I have a great respect for your Journal. I believe it to be the most independent as well as the ablest periodical devoted exclusively to the Fine Arts ever published, and in a general way I have seen no reason to mistrust either the honesty or the judgment of its criticisms. But your notice of the Art-Union Engravings in the November number, is an exception so serious, in my opinion, to their usual merit and trustworthiness, that I cannot help addressing you on the subject.

I do not dispute your assertion that the two engravings after Mr. Uwins' pictures are admirably engraved, nor am I going to enter upon the question how far the pictures are entitled to the unqualified praise which you have given them. That is a matter of taste upon which differences of opinion may fairly exist. With a very great liking for Mr. Uwins, I must confess I do not think these quite the happiest efforts of his pencil. "The Wedding" is, I admit, characteristic; but "The Embrace" seems to me feeble and namby-pamby. I quarrel, however, neither with painter nor engraver; there is enough ability in both to make me content, so far as they are concerned. My com-

plaint is that the impressions are so intolerably bad that I am positively astonished that any amount of money should tempt the engravers to risk their reputation by suffering them to issue. A practised eye, it is true, can easily enough see where the defect lies, but ninety-nine persons out of every hundred lay the blame upon the wrong shoulders, and call the engravings, as I incessantly hear them called, wretched scratches. In censuring you for not noticing a fact so glaring, I am, of course, giving the Society credit for an impartial distribution. *Your* prints are, I suppose, as bad as *mine*—as bad as every other set which has fallen in my way.

Now with respect to the outlines. So far from agreeing with you that there is no subscriber who will not feel that in them he receives *three times* the value of his subscription, I myself will gladly sell you mine for *one third* of that value, and I am satisfied that I need only make known your disposition to buy at those terms, to enable me to supply you with as many sets as your heart can desire. I solemnly protest that I had rather have the lovely little engraving "Come unto these yellow sands," which illustrates the November number of your Journal than *all* the prints I have received for my guinea subscription to the Art-Union of 1847. I do not here enter upon a criticism of the subjects or the treatment of these Outlines. I complain of the engraving (which you say is excellent). As a whole, I pronounce them stiff, mechanical, ill-drawn, and wholly wanting in that artistic freedom which can alone give any value to mere outlines; the truth is, "The Pilgrim's Progress," is the only set of Outlines issued by the Art-Union which are worth looking at. Outlines, indeed, ought never to be put into the hands of the *engraver*. A mechanical line varying in width to represent light and shadow, is fit only for a writing-master's ornament on the title-page of his pupil's copy-book. Outlines should be etched; etched by the artist himself, not by the mechanical engraver. Beauty of mechanism in this case we do not want; we want freedom, boldness and expression. If the Art-Union means to give us Outlines, let it take for its example those of Callot. Better still, let it place before the artists themselves, Barry's "Philoctetes in the Island of Lemnos," and bid the young aspirants give us bold, coarse, vigorous reproductions of their designs; in which, if we see failures, we may also see what will more than compensate for them, an artist-like hand, and the mind manifest through all. Let the etching-tool be on the copper what the reed-pen used to be on paper.

The Art-Union is now an incorporated Society. It has in its hands immense power for good or for evil. I have been, in my very humble way, one of its earnest supporters, but I shall certainly feel it a duty to become one of its earnest opponents unless it give far better evidence of its value than it has done during the past year. It has, I conceive, entered upon a wrong course altogether in departing from the original simplicity of its design. But this is a question which, if you will permit me, shall be discussed in another letter; I have, I fear, already exceeded my due limits.

I am, Sir,
Your very faithful servant and friend,
VANDYKE BROWN.

CANVAS-LINING CLOTH.

SIR,—I have observed more than one instance of the want of alacrity in artists to avail themselves of facilities offered by Science; that is, to take the initiative in adopting anything new it may offer; this, however, is not confined to them, as the remark applies with equal, if not greater force to those who supply them with material: as I think will be apparent when I state that I have mentioned the point to which I wish to draw your attention and that of your readers, to several of each class without, as I believe, producing any impression, although I imagine it will be readily admitted to be of some importance to the preservation of works of Art, by preventing injury arising from the decay of canvas by damp or otherwise. This may be accomplished at a very slight additional expense in the preparation of the canvas for painting on, by lining it before it is stretched on its frame, with a light fabric water-proofed with indian-rubber, this being attached to the canvas by a dressing of indian-rubber varnish. Some persons might object to the odour arising from the naphtha used in dissolving the indian-rubber; but this would evaporate before any long period had elapsed, and is by no means unhealthy. It would *prevent* the sources of decay from coming into operation with regard to pictures hereafter to be painted, and would *cure* the disease to which old pictures are subject, if the process above described were substituted for that of the new canvas and *paste* Litherto used in lining them; which, although I have no direct proof to offer of its being the case, may, I think, be easily conceived to be a source of insect-life, and so of decay, that would be entirely prevented by the application of the indian-rubber. The lining-cloth, if not to be had immediately, would be quickly manufactured to order by Mackintosh, in Charing-cross; indeed, I have already seen somethinz of the kind which is used to line damp walls previously to hanging paper.

The varnish can be easily spread by means of a stiff brush or a trowel; indeed, the process is so easy, that I have been surprised that, even where the desire to prevent the evil exists, and the inefficiency of means adopted has been pointed out, my representation has been unavailing. I hope, however, that, through the medium of your Journal, some one may be interested in favour of the suggestion as a matter of business, so that it may become useful, at least, to the posthumous reputation of the artist, and also to our increasingly valuable National collection of pictures.

I am, Sir, your obedient servant,
HENRY COLLEN.

29, Somerset Street, Dec. 16.

THE FREE EXHIBITION.

A DETAILED Prospectus of the plan of this society (printed in our advertising columns), demands and merits serious attention. It is an experiment out of which *may* issue immensely beneficial results to British Artists; it *may* become the source of incalculable service to the British public; it *may*, in fact, originate a thorough revolution in British Art. We believe the period, if not entirely, is very nearly, ripe for such an experiment; and if its projectors held higher professional rank, we should have no doubt whatever of the issue. But that was not to be expected. It is absurd to suppose that reformation can proceed from the strongholds of monopoly. To ask the Royal Academy, the Society of British Artists, or the Water Colour societies, to relinquish their revenues for the public good, would be like asking the Duke of Sutherland to partition his demesne at Trentham among the Chartists. It is not, therefore, surprising to find the originators and supporters of the Free Exhibition consisting mainly of artists who have not attained great celebrity; who, failing to obtain prominence, which they call "fair play," in established Exhibition rooms, determine to secure one for themselves. This they have done. They have subscribed funds, and taken an admirably constructed and advantageously situated building; and in the spring of the present year, their Exhibition will be opened *free* to the public of all grades and classes.

Various causes have operated to render this project advisable; indeed, absolutely necessary. It is notorious that nearly three thousand works of Art are annually rejected by the Royal Academy, the British Institution, and the other societies, for "want of room." Every year the catalogues record this startling—may we not say this appalling—fact. The Society of British Artists are famous for taking care of themselves, and for giving little or no chance to mere contributors. The two Water-colour Societies hang no pictures but their own; while the charge for admission to each of our Exhibitions is a serious bar to their utility; keeping effectually out of the reach of their influence the humbler orders, and rendering even the comparatively rich content with the enjoyment and instruction to be derived from a single visit.

England is the only country in the world where the more intellectual and refined pursuits of life are withheld from the classes upon whom their most salutary influence might be exercised; *has been*, we should rather say, for of late years the State has considered popular education a duty; and the People have been afforded access to various galleries—their property—the doors of which were closed by "the wisdom of our ancestors." That these reforms have worked well, who will question? Have the tens of thousands who visit Hampton Court, the National Gallery, the British Museum or Westminster Hall, in the slightest degree outraged the privilege? The two or three acts of folly or wickedness perpetrated in these places were by men in the dress and rank of gentlemen. Tumultuous assemblies in Westminster have become curious incidents for the historian. The "People" have made wonderful progress; that is undeniable. The State in giving them facilities for pleasure and improvement has had nothing to regret. It is, therefore, the duty of the State to advance still further: the People will keep pace with it, to their own advantage and the National welfare.

If this "Free Exhibition" prosper and obtain large success, it is easy to foresee that all the other Exhibitions, by chartered or privileged bodies, of the Metropolis, and the country at large, must be free likewise. It signifies nothing to say that the people are at liberty to go to, or stay from, the Royal Academy. They ought to be persuaded, or if it could be so, *compelled* to go there: it is, like the Church, one of the great means of forwarding and establishing social order; of making men better members of society, more useful Citizens, more loyal to the Crown, and more faithful to the Nation.

It follows as matter of course that the means of supplying this education, should be a national charge. It is so invariably on the Continent. It was so in London, at Westminster Hall; and the frequent attempts at imitation in Dublin, Manchester, Liverpool, and various places, have been eminently successful.

It is on these grounds, chiefly, that we hope for the prosperity of the effort to establish the "Free Exhibition" under notice. The plan seems to have been well considered; it exhibits many difficulties, but some of them may not operate, and others will be removed by time. There will be some danger of the best places being occupied by large and bad works. A *free* exhibition necessarily infers that no candidate for admission can be rejected; and daubers may (by unfortunate chances), be thrust obtrusively forward, while merit may be hidden in dark corners. It is hard to persuade a man of his own incompetency, or that he ought to sacrifice his individual interests for the public good; but ultimately this evil may in a great degree cure itself; at all events, the public must be taught that it is not here as elsewhere, where the visitors need seldom trouble themselves to look above or below THE LINE. When the list of members has been filled up, a salutary discrimination may become advisable, and will, no doubt, be exercised.

There are various other arrangements that seem to require comment; but for the present we must refer our readers to the Prospectus, which gives all the details. It is necessary, however, to state, that among the members who have secured "places," are many artists of high and universally acknowledged talent; and there can be no doubt whatever that the exhibition will be attractive, interesting, and useful; if not the best, by no means the worst, of the Metropolitan Exhibitions, although it will be seen for nothing. It will be our duty to co-operate with the members by every means in our power. We trust and believe, the Press, generally, will view it with indulgent consideration, as an attempt pregnant with immensely beneficial results, although its earlier efforts may be comparatively weak;—that the ART-UNION of London will (which we regard as certain), induce its prize-holders to encourage it; and that the leading patrons of British Art will sustain it as a School out of which great minds may issue, and which may ultimately work a reformation of incalculable value to the country.

There is another part of the plan of this Society upon which it is our pleasant task to comment. The readers of our Journal know our deep anxiety to promote intercourse between the British Artist and the British Manufacturer: in England this is of paramount importance. Hitherto, or until very lately, these "orders" have been as completely estranged—as thoroughly apart in their avocations—as the civil engineer and the market-gardener; yet it is impossible to over-rate the assistance which the one may render to the other, or to place too high an estimate upon "the mercantile value of the Fine Arts." The Association under notice, have attached due weight to these truths; and a very leading part of their project is—

"To establish an Annual Exposition of Specimens of Ornamental Designs and Works in Metal, Glass, Silk, Porcelain, China, and all descriptions of Manufactured Goods which can be connected with the subject of Design."

With this view, in a Gallery 220 feet long and 40 feet wide, will be shown, during the greater part of the year, the productions of British Manufacturers—such productions, that is to say, as are allied to Art.

We cordially rejoice to give publicity to this project, and trust it will be responded to, warmly, by the Manufacturers of the country generally: they are now aware of the importance of frequent consultations with Artists; of the valuable suggestions that may be thus made; how continually hints for improvements may be given, and errors pointed out for avoidance. Even in our own comparatively limited sphere, we have succeeded in promoting such intercourse, to the *profit* of several Manufacturers, whose names we might print, and they would form no limited list; how much more effective, for such a purpose, may the arrangements of this Society be made.

The announcement of this plan gave us pleasure from another cause. When, now, some four or five years ago, we commenced to connect in this Journal the Fine Arts with the Industrial Arts, we were accused of lowering the dignity of "the Profession," by picturing "pots and pans," and taking cognizance of tea-cups and fire-irons. Well assured of the wisdom and ultimate benefit of the course we had adopted, we persevered "through evil report." We have already seen some of the most accomplished painters and sculptors adopting our view; and we have now the happiness to find a Society of Artists publicly proclaiming that they "SEEK THE CO-OPERATION OF THE MANUFACTURER;" and inferring not only no degradation from the connexion, but honour, profit, and mutual instruction from it.

INSTITUTE OF THE FINE ARTS' CONVERSAZIONE.

THE first Conversazione of the season was held, by this Society, at their rooms in Great Marlborough Street, on the evening of Saturday, the 19th of December; on which occasion every department of Art was amply represented; the assemblage comprehending members of each of our recognized bodies of artists—a fact that at once bespeaks the prosperity of the Society, and the successful utility of the experiment of such an Institution. Art has been retarded in progress, and the interests of its professors have suffered by that habitual exclusiveness which has prevailed here more than in any other country; and to the Society which shall break the ice that keeps artists divided into party sections, the thanks of the profession will be due. The education of our painters has been, and is still, in a great measure, a course of solitary study, which disinclines them to the society of their professional brethren. One valuable result of this self-instruction is, that there exists in our school a greater amount of strongly individualised originality than can be found in any other, in a proportionate ratio; and these styles which they have acquired for themselves,—curiously enough, but nevertheless true—they cannot communicate to others; nor can others, by any amount of study, acquire them for themselves, because originalities, thus generated and thus distinct, are inimitable. Never was a common guild of brotherhood more wanted than among ourselves; and never was there, in such a state of advancement, so much yet to be done by association. It cannot be denied, that all our bodies of artists stand in opposition each to the other. Admitting the impossibility of an amalgamation, were it not well that there should be some neutral ground of fellowship (since our Art society be so constituted) where all could meet beyond the barriers of private institutions? Let Art have its aristocracy; it is an order to which no member of the profession will ever forget what is due—to which every member will offer spontaneous homage. It is a false assumption that, by widening its sphere, it will lose its lustre; the result clearly being that it will increase its influence. We were much gratified by seeing in the rooms of the Institution an assemblage of works of a very high class of merit. Many of them were before known to us, but they are of that kind which no lover of Art would ever be tired of contemplating. A selection of charming productions of various kinds was displayed upon one of the tables; among which we observed a commencement of a miniature by Sir W. Ross, having all the usual excellence of that gentleman's works; a water-colour composition by Tenniel, "St. Cecilia," remarkable for beautiful drawing and exquisite feeling; a most successful copy of one of Turner's pictures by Smith, from one of the works in the Vernon Collection, and intended for engraving in this journal; Byron and Moore, two incomparable enamels by Essex. On the walls were hung many valuable pictures—a few of which only we can mention—as "The Fallen Minister," by E. M. Ward, A.R.A., a picture belonging to the collection of Lord Northwick, and now in progress of engraving for our Journal; two pictures by Stothard; one by Turner; a magnificent Greek seaport by the late W. Müller; a charming picture by Maclise, lately exhibited, representing a peasant girl at a waterfall; "The London Road," exhibited last year by Creswick; an Italian subject by Uwins, &c. &c. The sculptural composition, "The Slaughter of the Innocents," which at the Royal Academy gained the gold medal for its author, Mr. Adams, a young sculptor of great talent, was exhibited here; as also by the same artist, two highly successful medallions, one a portrait of Prince Albert, the other of Lord Hardinge—both remarkable as likenesses, and charming as works of Art. We have said that in the assemblage of this evening, every other Art Institution was represented. This is already a great point of success; but there are yet greater triumphs in prospective for achievement.

It is, we repeat, of the highest consequence that artists should be enabled to meet together for mutual enjoyment and information. Perhaps it is equally important that means should be provided for promoting intercourse between them and men of letters: this desirable object is much advanced by the Institute of the Fine Arts.

ART BY ITS MONUMENTS.*

THIS is one of those great and laborious works, of which the term of human life is so limited, as to admit of the production of a very few. The idea is felicitous, inasmuch as there is now little of moment that remains untold of Old Art; and the most meagre outline of a picture or composition of any kind, is incomparably more valuable than folios of speculative verbiage. The work consists of three folio volumes, presenting in all three thousand three hundred and thirty-five subjects, on three hundred and twenty-eight plates. The first volume is occupied by architecture, and contains seventy-three plates; the second is devoted to sculpture, to which fifty-one plates are given; the third contains the serial history of painting in two hundred and four plates. It is true the work presents us nothing new; perhaps everything it contains might be found in some collection or especial treatise; but it is valuable on account of its classification, arrangement, and chronology. The plates in the architectural volume terminate with two of much interest; one is a table of civil architecture during its decline, compared with that character which it assumed on its restoration; the other is a general table of the monuments which have served to form the history of the decline of architecture. The first sculptural plate contains a selection of the most beautiful examples of antique Art, at the head of which are the Apollo and the Medicean Venus. Thence we proceed to the works of the first, second, and fourth centuries, and then to those of the Lower Empire; then to the Cimmerian hiatus, which preceded the glimmering of the eleventh century, and thence to the complete restoration of sculpture in the sixteenth century—a most comprehensive series, affording at a glance the history and spirit of the sculpture of each period. The volume on painting opens with engravings from some of the finest reliques of antique Art. A very interesting part of this volume is that which dwells upon a comparison of early Italian art with its Greek prototypes. We have never before had an opportunity of instituting so satisfactory a comparison between these remains and, presuming them to be authentic and accurate, if any doubt existed of the origin of modern Art, this would at once determine the question.

When we reach the Giotteschi and the painters of the fourteenth century, we regard their works with a deep and sustained interest. There is a plate which gives examples of Melozzo da Forli, the inventor of foreshortening; two of his figures are equal to anything that has ever been done since. They represent angels playing musical instruments. We then come to the great works of the fifteenth century, beginning with the admirable Masaccio, of whom Vasari says—"Le cose fatte innanzi a lui si possono chiamare dipinte; e le sue vive e naturale." The works executed by him in the church del Carmine at Florence, and in the church of St. Clement at Rome, were not only the boast of their time, but have been the models of all succeeding ages.

Upon this period of the history of painting we dwell with much interest, inasmuch as the artists who then flourished are those who are chiefly studied by the *purists* of the modern European schools. Raffaelle studied Masaccio with infinite advantage; and it is by a similar course of study, by recurring especially to the celebrities of this period, that modern artists hope, in some degree, to approach the results at which Raffaelle arrived. To Masaccio, Mengs assigns the first place among those who opened the way to modern Art. If Mengs, in his time, regarded this master as one of the remoter fountains of modern Art, we may, in the present day, regard him as the immediate essence of modern Art. The ground-work of his style he had formed upon the works of Ghiberti and Donatello; from Brunelleschi he acquired a knowledge of sculpture, and, having visited Rome, he there had opportunities of studying the remains of antique sculpture. The works we mention—those at the Carmine in Florence—display a truth in pose and foreshortening which his contemporaries and immediate successors in vain endeavoured to attain. Many of the best works of the master are here engraved, as "The Crucifixion of St. Peter," "Nero condemning St. Peter and St. Paul to death," "St. Paul visiting St. Peter in prison," "St Peter liberated by the Angel," "St. Peter baptising Converts," "The Expulsion from Paradise." In the last composition but one, the drawing of the nude figure is most accurate, and the expression has never been surpassed. The two figures in the last composition were deemed so fine by Raffaelle that he adopted them in his embellishments of the Vatican. According to Vasari and Borghini, the series of works giving the history of St. Peter was conceived and commenced by Masolino da Panicale, continued by his pupil Masaccio, and finished by Filippino Lippi; and in studying them modern painters may be said to be the fellow-students of Leonardo, Fra Bartolomeo, Andrea del Sarto, and even of the divine master himself.

The works at Orvieta and Cortona by Luca Signorella of the fifteenth century, are an immense advance upon everything that preceded them in the accuracy of the proportions of their figures. These compositions are justly celebrated in the history of Art, as the first in which a perfect knowledge of anatomy is found. One of these subjects is the Last Judgment, which exhibits a great many figures; and according to Vasari, it may be presumed that to this, Michael Angelo owes the suggestion of his great work. The engravings from the celebrated works of Ghirlandaio in the church of Santa Maria Novella at Florence are beautifully finished, and although the figures are small, the identities are well preserved. Ghirlandaio is the first artist who displays a knowledge of perspective; and these works derive great value from accuracy in this respect. The masters of the Bolognese, Neapolitan, and Venetian schools, follow in chronological succession, and of their works many beautiful examples are afforded. These are followed by the productions of the Ultramontane schools, from the twelfth to the sixteenth century, among which are several examples from our own country. Horace Walpole, in his History of Art in England, says there were more than twenty orders for payment made from the royal treasury for paintings in fresco and on wood, in the reign of Henry III. From this and other circumstances, it would appear that in the thirteenth century, painting was as much exercised in England as in Italy. The engravings from Leonardo da Vinci are very beautiful. First among them is the "Last Supper," which may now be said to be preserved to us only in engravings. Had this great master contented himself with painting in distemper according to the practice of his period, this *chef-d'œuvre* had still remained in comparative perfection; but it was painted on a new imprimatura of his own invention, prepared with distilled oils; the result of which was, that it peeled off the wall; and only fifty years after, that is when Armenini saw it, it was already half defaced; and Scannelli, who examined it in 1642, records that it was with much difficulty the story could be made out. Another work by the same master is "Christ disputing with the Doctors," originally in the possession of Prince Aldobrandini, now one of the gems of our National Gallery.

These are followed by a very curious sketch by Michael Angelo—Two Men studying Anatomy from the subject. To his Last Judgment an entire plate is devoted, and at the bottom there is his own portrait in juxtaposition with some heads selected from his great work, showing that he studied very much from his own features. "Finalmente venne Raffaello," such is the legend over the full-sized heads—portraits of Raffaelle and his master Il Perugino—and these are accompanied by a selection from the works of Raffaelle, which are followed by others from a few of the artists of the period, and here the very comprehensive series ends—the most useful Cyclopædia of Art that either the amateur or the artist can possess; for after all, the written description of a picture is by no means comparable to an engraving from it; and although we have not the charm of colour, we can nevertheless by such means estimate the merits of the Old Master, in a manner more satisfactory to ourselves, than from the written and often contradictory opinions of others.

We turn over the leaves of this valuable work, and trace the gradual development of Art to its glory and perfection in the sixteenth century, and all that can be said, and all that has been printed, is at once impressed upon the mind in forms less fugitive than the questionable ideal we derive from the most accurately written description.

* "History of Art by its Monuments, from its Decline in the Fourth Century, to its Restoration in the Sixteenth." Translated from the French of Seroux D'Agincourt. Published by Longman, Brown, Green, and Longmans.

ART IN THE PROVINCES.

Birmingham.—The Exhibition season will terminate on the first of January. It has been protracted beyond the usual limit, in order that the Society might avail itself of the assistance of an Art-Union, to which the sanction of the Privy Council was not obtained until the season had considerably advanced. The Exhibition has given very general satisfaction, and, notwithstanding the depressed state of the times, the admission receipts have exceeded even those of former years, a proof that the public begin to be alive to the advantage and necessity of supporting annual public Exhibitions in Birmingham, not only as affording a mere selfish enjoyment, but also as a means of promoting the cultivation of a more refined taste in Art, as connected with manufacture.

In addition to the numerous works of first-rate excellence contributed by artists, the Society has been considerably indebted to the support of the undermentioned private collectors, who have liberally favoured the Society with the loan of the following works:—"St. John preaching in the Wilderness," (J. Linnell) Charles Birch, Esq.; "Scene from the Vicar of Wakefield," (C. R. Leslie, R.A.) Charles Birch, Esq.; "Titania," (R. Dadd) F. H. Burman, Esq., M.D.; "The Rape of Proserpine," (W. Etty, R.A.) Joseph Gillott, Esq.; "Hampstead Heath," (J. Linnell) Joseph Gillott, Esq.; "Walton on Thames," (J. M. W. Turner, R.A.) Joseph Gillott, Esq.; "Winter Scene," (the late W. Muller) Wm. Sharpe, Esq.; "The Wooing of Katharine," (A. L. Egg) J. Gibbins, Esq.

Owing to the late period of the season at which the Art-Union Society was enabled to commence operations, and other very obvious reasons, the amount raised this year, to be laid out in pictures, is small, although equal perhaps to expectation, and it is to be hoped it will be augmented by the possessors of the prizes.

The particulars of sales up to the present time, exclusive of the Art-Union (not yet selected), are as follows:—"Welsh Rustics," J. J. Hill; "Landscape and Cattle, Evening," H. Harris; "The Refreshing Draught," W. Shayer; "The Gamblers," C. H. Lear; "Gently does it," J. Bateman; "Woodcutters," J. A. Pullen; "Study from Nature," R. Rothwell; "Emma," W. Gush; "A Snowy Day," H. H. H. Horsley; "Meadow Scene with Cattle in a Brook," J. Dearman; "The Court Favourites," J. F. Herring; "The Farm Yard," J. F. Herring; "Water Mill at Dolgelly," C. Burt; "Ashford Mill, Derbyshire," F. Turner; "Water Mill, North Wales," G. Hicken; "The Deluge," W. Underhill; "Horses and Figures by a Cottage Door," J. Dearman; "The Barcarole, Scenery, Naples shore," W. Parrott; "The Playful Infant," A. J. Woolmer; "On the Beach at Scheveling," J. Wilson; "Cove near Torquay, Devon," A. W. Hunt; "The Siesta," A. J. Woolmer; "Mill at Caldbeck, Cumberland," W. J. Blacklock; "The Juggler," W. Gill; "Red Deer of the Scottish Mountains," A. M'Innes; "The Shepherd's Home," H. Harris; "Scene from a sketch near Keswick," E. Watson; "Teddington on the Thames," J. A. Hammersley; "Green Jacket," J. Absolon; "Recollections of Switzerland," J. P. Pettitt; "The young Gipsy," W. Shayer; "Upstarts," Miss A. J. Mutrie; "Vegetables," Miss Mutrie.

Liverpool.—The Exhibition has not yet closed: it remains open chiefly to ascertain the results of the Art-Union, and the selection of the prizeholders: at present the "list of sales" is gloomy enough—a consequence of the mercantile depression that has been severely felt in Liverpool. The pictures disposed of, up to the 20th of December, are as follow:—"The Expected Interruption," A. Elmore, A.; "Village by Moonlight," T. Creswick, A.; "Fruit," W. J. Blacklock; "Boats passing a Lock," H. Dawson; "A Study," P. Westcott; "The Penitent," C. Baxter; "The First Lesson," S. Baldwin; "Italian Pastoral Scene," W. Havell; "Undercliff at Tivoli," W. Havell; "On the Banks of a River," A. Gilbert; "A Study," J. Sant; "Water-cress Girl," G. Callow; "Bratha River," W. Havell; "The Lost Game," J. Buchanan; "A supposed scene from the 'Monastery,'" A. Rankley; "A Bacchante," J. P. Drew; "The Rustic," J. P. Drew; "Ullswater," A. W. Hunt; "Ruined Bridge on the Arno," W. Havell; "Lower Cascade of the River Arno," W. Havell; "Pine Apple," G. Cole; "Scene at Settle," W. G. Herdman; "Antwerp Cathedral," D. Roberts, R.A. "Lane Scene with Figures," W. Shayer. We trust to report many additions in our next.

Manchester.—The Royal Institution of the Fine Arts in this town has issued its notice to exhibitors for the present year. The Exhibition will open in June, and all works intended for admission must be forwarded by the 1st of that month. We refer our readers to the advertisement of the Society in our columns, for further information on this point. The most important announcement is that which relates to the prizes offered by the Institution; there are the Heywood gold medal for the best original picture in oil, illustrating a portion or incident in British History, and not previously exhibited; the Heywood silver medal and £5 in money, for the best water-colour drawing: these prizes are open to all competitors. Another, which is limited to artists resident in Manchester, and within 30 miles of that town, is offered for the best design in street-architecture, adapted to warehouses, shop-fronts, and offices; the successful candidate becomes entitled to the Heywood silver medal and £5 in money. This last we consider a wise and judicious proposal, especially for such a town as Manchester, where the importance of having suitable, and at the same time sightly business-edifices is sufficiently obvious.

Nottingham.—Mr. J. A. Hammersley, Master of the School of Design, has been lecturing to the Pupils on Art. One of the provincial papers publishes his lecture entire; it is well adapted to promote the purpose held in view.

THE ART-UNION OF LONDON AND THE BOARD OF TRADE.

An embarrassing—and, we must say, not very creditable—correspondence has been for some time carried on between the Secretary of the Board of Trade and the Honorary Secretaries of the Art-Union of London. We may commence our statement by this assertion—that if the proposals of the Board of Trade be carried out, the ruin of this Society, and that of all similar Societies, will be inevitable; and woe to those who incur the responsibility of their destruction!

The proposals of the Board of Trade, or rather of its Secretary, Mr. John Lefevre, are, if we are rightly informed, as follow:—1st, Mr. Lefevre requires that all prize works of Art shall be selected, not by the Prize-gainers, but by a Committee; or, rather, that a Committee shall make the selection, and the Prize-gainers select from the selection so made: 2ndly, That the existing plan of engraving some British picture, and presenting a copy to each subscriber, shall be abandoned; that works of "a superior order" shall be engraved, proofs of which shall be given as prizes, and prints of which shall be "sold;" but that no subscriber shall receive anything beyond his chance of a prize: 3rd, that ten per cent. shall be deducted from the sum subscribed, to be applied to the purchase of works of Art to form "an Exhibition."

To these proposals, we understand, the Committee of the Art-Union of London have replied, —recording a firm, dignified, but respectful, protest against them. 1st, They consider that to limit the choice of the Prizeholders would be highly prejudicial, if not absolutely ruinous, to the Society; that the Society was expressly chartered for the distribution of money-prizes, the money to be expended in certain Exhibition rooms; and further, that the Board of Trade has no power to interfere with this primary condition under which their charter was obtained: 2ndly, The Committee explain the advantage to British Art of engraving works by British artists; they show that they have employed the best British engravers; and they contend that to withhold prints from subscribers would not only be detrimental to Art, as a great means of public education, but would strike at the root of the Society—destroying it altogether; while "the sale of prints" would give it a trading character, which they have always eschewed: 3rdly, They affirm, that a deduction of ten per cent. for so vague an object as the forming an Exhibition, could not fail to diminish the funds, inasmuch as the revenue of the Society must be proportionate to the temptations they hold out in their Prospectus, success depending entirely upon public approval; if there were limited inducements to subscribe, there would be a limited list of subscribers.

Further, the Committee, we believe, affirm that the Board of Trade has no "power" to dictate to the Society; that its orders cannot be enforced; that if they could be, and were, enforced, no subscribers would be obtained, and that, consequently, the result would be to quash an Institution which the Legislature and the Crown have, for the best purposes, established.

To the protest of the Society Mr. Lefevre replies at great length, having previously prepared a case for the Attorney and Solicitor-General, with a view to ascertain the power of the Board of Trade to interfere with the Laws of the Society: their opinion is, if we understand rightly, that although the Board cannot prevent the present mode of selection, it may so construe the charter as to compel the Art-Union Prizeholders to select from an express and particular collection, which however may be a collection previously chosen by a Committee.

With this piece of special pleading—a most unworthy subterfuge—in his hand—Mr. Lefevre (unless report does him injustice) threatens the Society, and intimates that, in case of non-compliance, application will be made to Parliament for a new Act; the Board of Trade inferring, that if it have not the power, it ought to have, and will have, the power (to be enjoyed by one or two subordinates of the Board of Trade) of dealing as it pleases with the subscriptions of £15,000—be the same more or less.

Now it is not to be credited that in these days—when Star-chamber practices are mere matters of history—Parliament would pass an Act to revoke a charter which has been in no respect violated; and we feel perfectly sure that if the Committee of the Art-Union of London defies such arbitrary measures, the House of Commons will never support an attempt utterly unwarrantable, not to be defended upon any principle of policy, unwise as it would be unconstitutional, and unpopular to the last degree.

It is clear that, if the House of Commons did pass an Act with such provisions as those of which Mr. Lefevre has made unaccountable, if not unnatural, "pets," there would be no remedy; but there would be no subscribers and no society. Mr. Lefevre knows little of the difficulties that would beset a committee of choice; the "jobs" that would inevitably ensue; the evils that would arise, and the benefits that would be diminished; and we affirm, as undeniable, that to suppress the distribution of prints would be to destroy such societies root and branch; that to abolish the practice of engraving the works of British artists would be a heavy blow and great discouragement to British Art; and that to levy a tax of ten per cent. upon the receipts would be a gross and useless extortion, productive of serious evil, and of very remote and problematical good.

The Committee of the Art-Union of London consists of gentlemen who, actuated by perfectly disinterested views, and without the possibility of deriving any personal advantages direct or indirect from the Society, have laboured long and arduously to bring it to its present state of prosperity. Some time ago a question was raised as to the legality of the system they pursued for the benefit of British artists and Art; and Parliament was called upon—not to say whether it was legal or illegal—but to set the question at once and for ever at rest. This was done: charters were issued to various Societies conducted upon principles similar to that of the Art-Union of London; and various plans were at once suggested for increased improvements—some of which have been already carried out, while others are in progress.

But the Committee never contemplated that in applying to Parliament for the removal of a *supposed* impediment, they were to be hampered, restricted, and indeed almost treated as criminals, towards whom the Legislature was called upon to exercise an act of mercy.

We pass over for the present—as a theme requiring time and space—the debt of gratitude which the public owes to these Societies. But does Mr. Lefevre imagine that he will be permitted to dictate to them as if these Directors were so many Custom House tide-waiters, to whom "my lords" might issue any orders they pleased upon pain of dismissal?

Give these Societies into the keeping of Mr. Lefevre, and see what they will become. It would be idle to contend that the system of the Art-Union is perfect; we have pointed out its errors—always dealing with it upon a broad basis—indeed our present number affords evidence that we consider it freely amenable to public criticism. But the society is far more of a private than of a public nature; those who conduct it receive from the State neither honour nor emolument and the State cannot—we venture to say, dare not—interfere with their proceedings in a way the Constitution does not sanction, to which Parliament could not lend itself, and of which the Public would entirely disapprove.

The Artists will perceive that their best interests are threatened: if these proposals be carried into effect, they will be in a worse state than if such Societies had never existed. It is their duty then to stir in the matter. Art-Unions have been nurseries out of which have issued many vigorous minds: if the nation were to eradicate them, and do nothing to procure substitutes, they would utterly destroy one important source of beneficial occupation, and one valuable means of obtaining and extending intellectual enjoyment and adopting refined pursuits.

But the Public at large is far more interested than the artists, in forbidding an act of Vandalism that would effectually retard the advancing spirit of the age, which (and in a great degree this may be attributed to Art-Unions) manifests a wise desire to eschew "Old Masters," and to foster and encourage Home-Art; to make Art the pleasure and instruction of the people, instead of the gratification of the wealthy and the great.

We presume that, ere a month, we shall be in possession of the facts upon which to found a stronger appeal to the Public and the Profession; for the Art-Union of London has no right to withhold the correspondence from its subscribers.

GOVERNMENT SCHOOL OF DESIGN.

The changes incident to the removal of Mr. Wilson from the post of Director to that of Provincial Inspector, are as follow:—Mr. Dyce, A.R.A., has been appointed Master of the Ornamental Class and Master of the Class of Design. It is said he is to have an assistant, who has not yet been named. Mr. Townsend, Master of the Class, Form, to which Mr. Richardson, as Master of Geometrical Drawing and Perspective, and Mr. Burchett, as Master of Free-hand Drawing, are attached; Mr. Horsley, Master of the Class, Colour, with Mr. Denby as associate-master. Mr. Redgrave has been appointed Master of Flower Drawing.* These gentlemen we understand at present constitute the staff of the school. There is no head—it is a republic; and as in all republics, there is manifest already some jealousy as to "proper" rank. We learn from one of the masters (we know not how to describe him, for according to his own notions, an "assistant-master" he is not), some few particulars which he stated in a letter to *The Times*:—

"The course of instruction in the head school, containing at present in the male portion 270 students, is confided to three head masters—Mr. Henry James Townsend, Mr. John Calcott Horsley, and Mr. William Dyce, A.R.A., who are respectively responsible to the Committee of Management at the Board of Trade for the conduct and progress of the three Classes of Form, Colour, and Ornament, into which the whole school is divided under the new arrangement. As an adjunct to the Class of Colour, Mr. Richard Redgrave, A.R.A., is appointed lecturer upon and teacher of Artistic Botany and Flower Painting; the remaining portion of the staff of instructors, as far as at present completed, consisting of three masters, *not assistant-masters*, namely, Mr. C. J. Richardson, Mr. R. Burchett, and Mr. Wm. Denby."

In the female school there has been, as yet, no change. It has worked well. There has been in that department neither quarrelling nor insubordination; but Mrs. McIan has applied for an assistant: such aid is due to her, and is absolutely necessary. It may be had by abolishing a vain and useless part of the arrangement here—instruction in wood drawing, for which a serious charge is made, and which has led to no sort of benefit or advantage. Except in the introduction of a class for Design, under Mr. Dyce, no change has taken place in the "system," which remains as it was, although there has been some "talk" among the masters of classes, concerning a new classification of the scholars. Mr. Poynter has lectured on Arabesques; and Mr. Townsend on Anatomical Drawing: Mr. Redgrave will also lecture on Botany, in application to Art. It will thus be seen that two able and accomplished artists have been added to the staff of the school: Mr. Dyce and Mr. Redgrave are, we presume, at the head of it, that is to say, as far as they can be; and, certainly, their professional rank and known abilities entitle them to the distinction; but we again assert, that a HEAD, in the ordinary sense of the term, the School will absolutely require. There are various rumours which greatly tend to strengthen this opinion, but we have at present no right to give them publicity. We earnestly hope the establishment, thus reconstituted, will be augmented in usefulness; for, hitherto, it is certain that very little real benefit has been conferred by the School upon the community, or any division of it. If petty bickerings again creep into it, and it is made an arena for squabbles concerning precedence, its ruin must ensue.

It is, indeed, impossible to consider this subject without much despondency; its ten years' labour has scarcely produced a mouse; an expenditure of little short of 100,000*l.* has originated hardly an atom of benefit to the Manufacturers of Great Britain; and of the pupils "educated" in the Schools, we doubt if more than a dozen have made their way into factories, or obtained employment as designers. Of its powers of utility there can be no question; but assuredly it will take time to remove a very general impression of its utter incapacity for all practical and really useful purposes.

* It is, we understand, arranged that Messrs. Dyce, Townsend, and Horsley shall attend the School two days a-week in the mornings; and be excused from evening attendance on those days; Mr. Dyce giving attendance only on one evening of the week. Mr. Richardson and Mr. Burchett attend on evenings only; Mr. Denby attends every day the morning schools, and on evenings occasionally; Mr. Redgrave attends only for two hours on each of four evenings in the week. The three principal masters and Mr. Redgrave are bound to deliver lectures; Mr. Poynter being, we presume, a volunteer.

THE ARTS IN CONTINENTAL STATES.

GERMANY.—MUNICH.—*The Hämatinon.*—An important chemical discovery has been made at Munich: I hasten to communicate it to you. The architects have long felt the defects of the Stucco lustro, as a decoration of the walls of splendid buildings; their minds were directed to that splendid and beautiful mass, which Pliny describes (H. N. xxxvi. 26) as "totum rubens vitrum atque non translucens, *hämatinon* appellatum," without saying anything of its preparation. It was used for vases, and principally for mosaic work on the floors, and as a decoration on the walls of chambers, and considerable fragments of it have been found at Pompeii. Although the many fruitless attempts to re-discover this production of the ancient Art have been made, yet the hope was by no means given up; and the late Director Gärtner, in Munich, by desire of His Majesty the King of Bavaria, occupied himself with the matter, and, after many unsatisfactory essays, he gave it up to Dr. Pettenkofer, a few days before his death. The 13th of November, Dr. Pettenkofer laid the result of his study before the Royal Academy of Sciences; and the specimens produced have shown, that the invention of "Hämatinon," or "Porporino antico," has perfectly succeeded with him. This product is not only quite different from the specimens of his antecessors, as well as also from a Porporino prepared in some Italian manufactories of mosaic works, which is coloured with gold, extremely dear and not beautiful, but it also accords entirely with the ancient Hämatinon, and even surpasses it. The principal qualities of the Hämatinon are—that it is a glassy mass, so hard that it cuts glass; it breaks quite like flint, and is equally coloured throughout. It is quite opaque, a little transparent at very thin places. It is capable of being blown and rolled like glass; also it can be cut and sawed, and is susceptible of a fine gloss. The specific weight is 3·5. Liquefied in the ordinary manner, it loses the fine red colour, which it cannot regain by any known means. Otherwise it is indestructible. In the ancient Hämatinon, as well as in the modern, the colour was produced by cupper-oxydul, in shade between cinnabar and vermilion; but the invention of M. Pettenkofer is not restricted as to colour. He has produced not only several tints of red up to the most splendid lake, but he can also make the Hämatinon in all colours, a thing impossible to the ancients. The Hämatinon, not quite so dear as plate glass, is principally adapted for the decoration of walls in splendid buildings, or for mosaic works on floors: the King of Bavaria intends making use of it for the former purpose, in a short time. Commerce may also derive great profit from this material, which is as splendid and hard as precious stones, by using it for vases, brackets, letter-presses, and all such articles of luxury.

MUNICH.—There has lately been exhibited in the rooms of the Society of Arts, an oil-painting by M. von Schwind, Professor of the Royal Academy. This artist is a humorist on a grand scale, possessing in the same measure a taste for beauty, fantasy, and humour. The picture is entitled "The Wedding-morning and the Rose," but it is not founded on a poem; it is the invention of the Painter's own mind, and may be considered as a satirical representation of the life of the artist. The scene is near a castle, the time is the romantic age. The towers with the fluttering spotted banners, the garlands on the door, and the servants in their Sunday-clothes, who are standing lazily under the portico, announce a festivity in the castle; it is a wedding. In the distance a neighbouring castle is seen, and out of the wood, in the vale between the two castles, a splendid knight, the bridegroom, is seen advancing on horseback; from the wall of the castle, near the foreground, fair damsels look down into the dale, full of expectation; they are still dressing the bride in order to render her quite charming. But however fair and noble, they are no more than standers-by. A train of fiddlers are ascending the narrow path to the castle, poor starving wretches wandering from village to village, from inn to inn, now invited to the wedding in order to play for the dances and toasts. However shabby those fellows are, we must yet take them for artists, and even for representatives of the life of an artist in some of its comic modifications. Leading the van we see a short bulky fellow stooping under the burden of a great bass-viol, and notwithstanding his load he is yet the first. He represents industry, which will not lose any profit, and loves the art because it promises gain. Then follows, with a most sorrowful air, a musician with a bag-pipes, lame in arms, legs, and soul, and empty as the pipes on his back. That is the misery of Art; he does not love the art, or has forgotten to love it; he has sorrow without it, and want with it, therefore he keeps to it. Following these two are a merry pair; the first of them has a face which puts one in mind of Bardolph's lightning in darkness; sorrow finds no place on that visage, and no serious thought in that head; the guitar is a gay instrument, thence his own. He represents the artist who chooses Art as a means of leading a free and merry life. At his side marches a little hump-backed fellow with his violin under his arm, engaged in vivacious demonstrations, certainly of the most profound subjects, in which his neighbour is not in the least intereated. He represents those who know much and can do nothing except with the tongue. In the rear follows, lost in dreams, an exquisitely thin and meagre clarionetist. A rose is lying on his path, and looking on it he sees his heaven opened full of luck; for although it lies here by accident, as it has fallen from the hands of a maid on the wall, wreathing a garland, he looks on it as if it were laid there for him intentionally, as a sign of secret love, which already holds out her arms to him as an announcement of his felicity. He represents the artist who lives but in fantasy, sees, hears, thinks, and feels through her; and who, although endowed with the genius of real artists, yet without understanding and judgment, becomes a fool.

DUSSELDORF.—Dir. W. Schadow is employed in painting a large picture in oil, for His Majesty the King of Prussia. The words of the New Testament—"Who drinks of this water shall thirst no more," is the principal idea in this sketch. The water of life is issuing from the side of Jesus Christ, who is lying dead on his mother's lap. Otto the Great, who founded the bishoprics in Germany, Dante, Michael Angelo, Fra Beato Angelico da Fiesole, St. Augustine, and many other heroes of Christianity, draw refreshment from this spring. A penitent pilgrim is also approaching; lower down are a mother with a little child at her bosom, and two larger children, who long for the living water. Hildebrandt has painted a scene from Shakespeare's Othello, where the Moor is represented to say,

"She 'd come again and with a greedy ear
Devour up my discourse."

The Moor stretching forth his hand towards the sea, speaks—

"of most disastrous chances,
Of moving accidents, by flood and field,
Of hair-breadth 'scapes i' the imminent deadly breach."

Bramantino is entirely engaged in hearing the story; a young page forgets his charge while gazing on the Moor; and Desdemona, reclining on a sofa, hangs with delighted looks on the lips of the speaker. Lessing has painted "Huss kneeling before his Funeral Pile." This picture, containing more than forty figures, in full length, is divided into two principal groups, standing round a hill, on which is erected the funeral pile, surrounded by executioners with torches and cords. Huss is kneeling on the hill in order to perform his last devotion. Only one historical figure appears amongst the riders on the right in the foreground, and that is the Duke Lewis of Bavaria. Some Bohemians are seen amongst the crowd on the left, who had followed Huss from their country to Constance. Compassion and vengeance mingle in their features. The most moving figure is a girl, who seems to pray for Huss, with her paternoster in her hand.

HANOVER.—The *Hanoverian Gazette* of the 19th of October contains a contract entered into the 7th of October, 1847, between Hanover and Great Britain, for the mutual protection of literary and artistic property in the two states.

BERLIN.—The second half of the frescoes on the portico of the Museum, executed by Stürmer, Eggers, and Schmitz, under the direction of Cornelius, and after designs by Schinxel, has been exhibited to the public since the 15th of October. The painted subjects are the Fountains of Fantasy springing up under the hoof of Pegasus. The Morning and Spring of life, Shepherds enjoying Nature, with Poetry and Games of force and

dexterity; The Origin of the Fine Arts, represented by a young man drawing a silhouet.—Summer and Noon, the Harvest and its pleasures. Behind and through the cascade of the Fountain of Poetry, the Fatal Sisters are seen sitting in the back-ground of a cave; but before the cascade young and old are drawing vigour and life from its vivifying waters.—Evening and Autumn; the Vintage; Ateliers of Artists and the invention of the Corinthian capital; Warriors' return, and Old Age visited by the Muses.—Night and Winter; a Philosopher, aided by Psyche, inquiring the course of the stars; Luna descending to the Ocean; an Old Man contemplating the Elements; a Mariner going to Sea. At the end of the cortile is painted a grave, above which a new day is commencing.

The Society of Lovers of the Fine Arts in Prussia has begun the collection of a national gallery with the picture of Schrader, representing "The Surrender of Calais to Edward III. of England." During the past year, many great works of architecture here are partly finished, partly far advanced; the new Museum by Stüler, the colossal cupola of the Royal castle by A. Schadow, the great hospital on the "Köpnicker Feld," the terrible prison near Moabit, and the immense barracks for the Wans. At the same time they are embellishing the Capital in all parts.

POTSDAM.—The newly-built "Friedenskirche," (Church of Peace), near Sans-souci, is a building in the Byzantine style, with a detached tower, which is to be built very high; it was planned by Persius, and is to be executed by Arnim, under the direction of Stüler. The ceiling is open, and the interior is painted in compartments. The altar-niche, which is semi-circular and adorned to a great height with marble, is extremely expressive; the arched dome is decorated with an ancient mosaic from an old Italian church, representing our "Saviour surrounded by the Evangelists," in the Byzantine taste on a gold ground. This church, of a beautiful style of architecture, is picturesquely seated on a little lake. A young wood forms a connection with the magnificent groups of trees at Sans-souci.

LEIPSIC.—A monument to commemorate the battle of the 16th and 19th of October, 1813, has been erected on the "Monarch's Hill," near Leipsic, by a society of citizens; which is an important circumstance, inasmuch as the inhabitants of Leipsic had, till now, shown no great sympathy for the war against Napoleon, and considered the battle near Leipsic rather as a calamity.

VIENNA.—In the new government house in the "Herrenstrasse," built by Sprenger, the ceiling of the great room of the sessions, which is divided into nine compartments, is to be adorned with frescoes by Kupelwieser. The cartoons are already finished. A second building, a new Art-Union hall in the "Volksgarten" executed with loggias by Professor Rössner, is to receive frescoes in these loggias, we hope from the history of Austrian Art. Professor Rössner is also commissioned to build a Gothic chapel on the Matzleinsdorf church-yard, ex voto of the late archiviste Gevay. Kupelwieser is executing a picture for it, representing our Saviour after the Resurrection, on gold ground.

F.

LETTER FROM PARIS.

December 1847.

ARY SCHEFFER is just giving the last touches to a companion picture for the "Christus Consolator," well known in England by the beautiful engraving of Calamatta. I have seen the latter noticed in English journals as a fresco, but Ary Scheffer has never painted frescos. It is a canvas, in the Oratory of the Duchess of Orleans at the Tuileries. The companion picture has for subject, "Christ separating the Just from the Wicked."

The most important undertaking in Art, at present under agitation, is the decoration, with mural paintings, of the new church of St. Vincent de Paul. In most similar enterprises, lately passing through the hands of the government or civic authorities, the decoration has been divided between a variety of artists; as in the instance of the Madeleine and Notre Dame de Lorette; but in this instance the civil authorities determined to offer the whole of the body of the church, as well as the grand surface behind the high altar, to the talent of a single artist. The names of the four most distinguished painters, Ingres, Scheffer, Vernet, Delaroche, were proposed by the Council to the Prefect of the Seine, who has the decision in such matters. Naturally enough the distinction of the choice fell to M. Ingres, and disinterested persons looked forward to the achievement of the noblest page of Art in France. M. Ingres, after retaining the proposals two years, offered as programme, a series of the Twelve Cardinal Virtues, which was understood by the Town Council to be only a series of twelve figures; a programme much too narrow for the whole frieze, which, running over both ends of the middle aisle of the church, must contain several hundred square feet. With this the authorities were not content; and it was thought that the distinguished artist, occupied with many works, especially an elaborate representation at the Chateau of Dampierre of the four symbolic ages of Ancient Poetry, (now not far from completion however,) might be unable to devote himself sufficiently to the proposed undertaking. M. Ingres makes it out that he meant not twelve single figures, but twelve subjects; however, the proposals were broken off on both sides, and the enterprise successively offered to Ary Scheffer, Horace Vernet, and Paul Delaroche. Ary Scheffer has not hitherto entered upon mural painting, but has just accepted the principal chapel of St. Sulpice; though I am not aware if he purposes covering the walls with fresco, wax, or merely with canvas paintings. However, he also declined to undertake St. Vincent de Paul. Delaroche would have been willing to accept it, but required the assistance of some of his pupils*; but they would not accept a very liberal offer the artist made them, and Delaroche has declined.

At this stage of events, the Prefect returned to the old plan of partition, but the Council, however, firmly opposed this idea, and it even seemed likely that the whole affair was to be abandoned; when it was agreed to offer again, from other names, for the choice of the Prefect. The result of this measure cannot yet be known definitely, as, while I write, the Council is sitting upon it. Moreover, the four names offered are, it appears, Cogniet, Schnetz, Picot and H. Flandrin; of these Cogniet, the only *artist* among the first three, is, I believe, and am sure it will be heard with regret by British artists, so ill, as not in all probability to think of accepting; Schnetz also is expected to decline, and it is scarcely supposed that the proposition will be seriously offered to Flandrin, on account of his youth and other considerations; though he is certainly the most fit and able of the whole four. So that probably, to the shame of Art and the regret of every true judge, the greatest work in France will fall into the hands of one, than whom scarcely any could have been chosen more unfit.

Horace Vernet, returned from his diplomatic expedition to Algiers, is finishing a picture for the Emperor of Russia; subject, the taking of a suburb of Warsaw by the Russian arms. We regret that towards the close of a brilliant career, he should yield to any temptation of money or other paltriness to tarnish it by commemorating, in such a manner, of course, as to please the Russian Autocrat, the crushing of hapless Poland. We believe he does so with regret himself, and it is a pity he should not be high-spirited enough to do as have done other artist-favourites of kings and emperors,—reject what compromised dignity and independence, even though doing so might compromise a certain position. Who can help admiring even the haughty independence, to which this sense of the dignity of Art mounted in the bold Benvenuto?

We have before, even after the last London Exhibition, noticed the Art-articles of the *Revue Indépendante*. Since then several have appeared in that excellent journal, so well-judged and instructive, that we feel a sort of need to recommend it more distinctly to English readers of French, and artists among others. Its articles in all the schools, English, French, and German, are, in extent and accuracy of information, in correctness and impartiality of criticism, and in comprehension of the high capabilities of Art in and for our own times, superior to anything we have seen.

The usual notice has been issued, touching the coming Exhibition. It is to be opened the 15th March, and continue till the 15th May. Artists are to send in their works on or before the 20th February, and the whole house is to be closed, this time, "*without exception*," on the 1st February, for the preparatory operations.

* Vernet likewise subsequently declined, from considerations not necessary to mention here.

MINOR TOPICS OF THE MONTH.

ROYAL ACADEMY.—On the evening of Friday the 10th of December, a meeting of the Academicians was held on the occasion of the distribution of the medals which had been awarded to students who had executed works in competition. The subject for painting was "The Tribe of Benjamin surprising the Virgins who danced at Shiloh," and six pictures were painted from the subject, of which that exhibited by a student named Millais, was adjudged to have gained the gold medal. Of the exhibited works of this young artist we have already had occasion to speak in terms of very high praise. The gold medal for sculpture was awarded to a student named Adams; the subject was "The Murder of the Innocents." There were only two competitors in sculpture. The gold medal for architecture was gained by Edward Rumsey. A silver medal for copying by W. Proctor; a silver medal for drawing from the life by T. G. Duval; a silver medal for drawing from the life by F. Pickering; a silver medal for architectural drawing by J. C. Lansdown; and silver medals for drawings from the antique by Charles Compton, Edward Eagles, and Edward James Physick. In the absence of the President, the chair was filled by George Jones, Esq., who concluded the duty by an affectionate exhortation to the students. Nearly all the Academicians were present, and the room was otherwise well filled. The general assembly afterwards proceeded to appoint officers for the ensuing year; when Sir M. A. Shee was unanimously re-elected President,—and the Council was composed as follows:—F. R. Lee, W. Wyon, Esqs., Sir R. Westmacott, J. P. Deering, T. Webster, P. Macdowell, J. R. Herbert, and T. Uwins, Esqs. The Visitors in the Life Academy are W. Mulready, D. Maclise, S. A. Hart, H. W. Pickersgill, W. Wyon, A. Cooper, T. Webster, J. R. Herbert, and P. Macdowell, Esqrs.:—in the School of Painting, S. A. Hart, D. Maclise, W. F. Witherington, C. Stanfield, W. Mulready, C. R. Leslie, T. Webster, and J. R. Herbert, Esqrs. W. Mulready, Esq., Sir R. Westmacott, and P. Hardwick, Esq., were re-elected auditors.

THE EXHIBITION AT WESTMINSTER HALL.—The wood fittings are about to be removed and the old walk of the Barristers restored; meanwhile, a small temporary enclosure has been constructed to receive the marble statues of Clarendon and Falkland, now completed by Messrs. Marshall and Bell. They will soon be deposited in the Hall, there to remain covered up, until the places they are destined to fill in St. Stephen's Hall are ready to receive them. Notwithstanding the immense number of persons admitted *free* to view the Exhibition, no disturbance or disorder of any kind occurred, nothing received injury; the people have given conclusive proof that such advantages may be given them without the remotest dread that they will be abused.

M. GRUNER has contracted with the Council of the Government School of Design, for the production of a work to be entitled "Louis Gruner's Book of Ornamental Design, for purposes of Decoration and Manufacture." By the artist's agreement with the council, he is to execute TEN parts of the work (of which he has submitted two as a specimen); he is to supply the council with fifty copies of each part, and to be paid on the delivery of the proofs of each part 130*l.*, and 20*l.* additional on the delivery of the said fifty copies. He is authorised to sell parts to the public at a cost not exceeding one guinea each; and he is to defray the entire expense of the work; but to be allowed to use any designs already the property of the council. The whole copyright and the entire profit of the work (subject as above) is to be for the benefit of M. Gruner: who undertakes to produce the ten parts within two years. This agreement appears to be a very advantageous one for M. Ludwig Gruner. The plates already furnished by him (probably twenty-five in number) consist of Pompeian examples, and wall-painting borders from various churches in Italy or Sicily, with a few patterns for papers or silks. The best of these already executed are two of an interior by Julio Romano. Taken together, they appear too archæological, and of little benefit to a School of Design. Several of them are pictures of ceilings, drawn to a very large scale, as first studies for a young decorator, for which purpose they will be undoubtedly useful; but they are plates not calculated for the English

"market," and will find few "customers" beyond the Council of the Government School of Design. The drawings are all executed by Italian and German artists, and are admirably done. It remains to be seen what service this costly work (for its cost will be ten guineas) will render to the British ornamentist and manufacturer. The School of Design, not deterred by the notorious failure of its "Drawing Book," has hazarded another experiment, which we greatly fear will be also of very little value to practical men.

THE VERNON GALLERY.—The Trustees of the National Gallery have made their selection from the gallery of Robert Vernon, Esq., and have accepted for the Nation one hundred and sixty pictures. The deed conferring this munificent gift upon the British people has been executed; and it now only remains for the nation to erect a structure fitted to receive the collection. Until this is done, we believe the pictures will not be removed from the house of the donor, in Pall Mall. Among the one hundred and sixty pictures, are four of the finest works of Turner; of examples of Etty, there are six; of Eastlake, two; of Maclise, two; of Mulready, three; of Uwins, two; of Landseer, six; of Briggs, two; of Stanfield, four; of Collins, three; of Chalon, one; of Leslie, three; of Webster, two; of Callcott, seven; of Wilkie, three; of Jones, two; of Lance, three; of E. M. Ward, three; of Sydney Cooper, two; of F. Goodall, two; of Sir Joshua, one; of Gainsborough, two. It is unnecessary to state, that these are not only examples of the best masters of our school; they are, with scarcely an exception, the best productions of the several artists—the works of their best time—selected with the nicest judgment and the keenest appreciation of excellence. The trustees were empowered by Mr. Vernon to take the whole collection, or to reject such as they pleased; they rejected but few, and these were chiefly small and subordinate works or sketches.*

THE NEW WATER-COLOUR SOCIETY.—We hear with much regret of the retirement of four of the most distinguished members of this Society; these are Mr. Topham, Mr. Jenkins, Mr. Dodgson, and Mr. Duncan. When we look over the list of the Members of this excellent Society, we suppose that we sufficiently know the spirit by which they are generally actuated, to believe that the body—that is, the influential majority—would never tolerate any unworthy proceeding; but, nevertheless, there must be something radically wrong if the Society suffer the retirement of four of their most attractive members in preference to the withdrawal of the cause of offence. The works of these members have always been regarded with interest and admiration; and if the Society believe that the loss of four members so valuable can be readily supplied, we humbly submit there is a strong difference of opinion on the point. It is more than probable that these four members will be added to the elder Society of Painters in Water-colours, to which they will be important accessions, two of them especially so. We hope such may be the case—if circumstances prevent their return—for otherwise a *third* Society might be organised; there are many who would prefer this latter result; for unquestionably there are several admirable artists who cannot obtain admission into either body.

THE GRAPHIC SOCIETY.—The sixteenth session of this Society commenced on Wednesday, the 8th of December. The assemblage was not large, nor was the collection of works of Art remarkable for interest. The chief attractions were a series of outdoor sketches by Henry Bright, an artist whose works are always themes for admiration, and portfolios of studies in Scotland and Normandy, by David Roberts. It would be, we should think, no difficult matter for this Society to obtain examples, curious as well as instructive, from various parts of Europe for their "evenings;" but they depend solely on the contributions of members.

PICTURE CHEATS.—To the tricks of picture-dealers we have to add the following:—A notorious maker of Old Masters, who has generally a modern artist of renown for sale, was a short time ago at Norwich, where he exhibited a very beautiful "Etty," for which he demanded a large sum. A gentleman took the bait, offered "pounds instead of guineas," and the offer was declined. Next day, however the gentleman resolved upon the purchase; but on application to the vendor was much chagrined to find the picture, upon which he had set his heart, had been "just sold." Upon further inquiry, he learned that "perhaps" the purchaser—a connoisseur and shoemaker in the vicinity—might be induced to part with his bargain "for a reasonable bonus." Of course, under this arrangement, the picture was soon transferred to the custody of the "lucky" gentleman. Not long afterwards, however, he discovered he had been robbed; that the picture was a forgery—Mr. Etty never having seen it. Upon threatening proceedings against the dealer, the gentleman was coolly informed that his remedy was not against the dealer but against the shoemaker, *from whom the picture had been bought*. It is needless to add, that the shoemaker had not a sixpence in the world—beyond his share of the plunder, and that application to the law was out of the question.

FORGERIES OF MULLER.—Collectors should be made aware of the immense number of forgeries of Muller now in the market; some of them being accurate imitations, and some of them copies of pictures he is known to have painted. Enormous prices are, of course, asked for them—at least four hundred per cent. on the cost: this is, indeed, one of the modes of proving them to be "originals." Among other tricks resorted to in the case of a famous dealer, who boasts of possessing many specimens of the master (from whom we believe he never purchased one in his life), is to show a letter from the artist's brother, guaranteeing the truth of a certain picture. Of course the letter is not parted with, but is kept to give a character to another cheat, and so on to the next. This letter indeed has been very productive; it has taken in more than one competent judge, who but for it could not have been deceived.

MR. WILLMORE having engraved the picture of the Battle of Waterloo (the picture in the United Service Club) by G. Jones, Esq., R.A., the artist expressed his satisfaction by presenting to the engraver a handsome piece of plate. Such cases are worth recording, if it were only for their rarity.

THE ROYAL IRISH ART-UNION have undertaken to engrave for their subscribers Mr. Frederick Goodall's picture of "Irish Courtship," exhibited at the British Institution last year. It is, we understand, to be engraved by Mr. William Finden; who has also in hand, for the Art-Union of London, Hilton's magnificent picture of the "Crucifixion." He must work hard to produce these two plates in the year 1850—for so we believe his contract runs. We doubt the policy of the Irish Society in selecting the picture of "Irish Courtship." Although a work of great merit, it approaches vulgarity; and presents by no means the most agreeable phase of Irish character.

ART-LOTTERIES.—Legal proceedings have been instituted to arrest the progress of Art-Lotteries; writs have been issued for penalties in the form of actions for debt and costs, by "William Walters," Secretary to the Association of Print-Publishers and Dealers, against Thomas Boys, of Waterloo Place, Mary Parkes, of Golden Square, ——Webb, of Soho Square, and —— Hawkes, of Holborn, the originators and promoters of certain (alleged) illegal schemes for disposing, by lot, of prints and pictures; against Henry Eldred, of Bond Street, as the agent of Webb, and against ——Johnson, printer of prospectuses. Mr. Boys has avowed his intention to abandon the system, and the writ, in his case, has been withdrawn; the other parties, we understand, mean to defend the actions. If they be tried, we shall ascertain whether such Lotteries do, or do not, come within the intent and meaning of the Act for the Suppression of Lotteries and Little-goes—a matter by no means decided, and concerning which learned opinions were directly at issue, when the point was canvassed, before it was made the subject of legislative interference; for, as our readers are aware, the question was not touched upon by Parliament. As to the power of the existing law for the suppression of these Art-Lotteries there is, consequently, some doubt; but as to the wisdom, justice, and policy of their suppression, there can be none whatever. There may be exceptions; but take, for instance, the gross fraud of the attempt of Hawkes of Holborn, and the other case described in the present number of our Journal. That such acts should be permitted to continue, would be disgraceful to the Legislature.

THE CHANDELIERS AND CANDELABRA OF MESSRS. F. AND C. OSLER.—It was our intention to have reported at some length the progress of this manufacture, a duty we for the present postpone; but we have in preparation an engraving of a remarkably beautiful Chandelier, the production of this house, which successfully accomplishes an important object—A CHANDELIER, in which they have made as near an approach to the Elizabethan style of decoration as the material is capable of; at least, in this design, there is nothing that will be out of harmony with the other objects contained in an apartment furnished in that character. In the ART-UNION for January last, it will be recollected, we engraved the gigantic Candelabrum, made for the Pacha of Egypt. It was a perfect triumph of Art, and, beyond all doubt, contributed largely to extend the fame of the manufacture of England. We are right in stating, that many foreign fabricants pronounced it to be an achievement beyond their power, and we have seen it noticed in several of the German and French journals in terms of high approval. It is pleasant to record, that this Candelabrum has been copied by Messrs. Osler on a reduced scale; two pairs of Candelabra having been recently executed by them, upon that model, for the Baron de Goldsmid and da Palmeira, of St. John's Lodge, Regent's Park, whose salons have been arranged under the directions of Mr. Barry—a mansion furnished by taste as well as wealth. These Candelabra may be seen, for a very short period, at the London establishment of the manufacturers; and on that account we notice the subject this month.

MODEL OF SHAKSPERE'S HOUSE.—A very beautiful model of the house in which the Poet was born has been made by Mr. Filmore; and copies of it have been manufactured in white porcelain. It is small, and fitted for the ornament of a chimney-slab; the model is exceedingly accurate, and in that material supplies a graceful and agreeable record of the house, which, we presume, may now be considered the property of the People; although, we regret to say, the collection of the sum for the purchase has been no easy matter.*

A NEW NATIONAL GALLERY.—No great time will elapse before Parliament is applied to on this subject: we trust it will be taken in hand by Sir Robert Peel, and that the honoured name of the accomplished statesman will be connected with the advance of Art, as it is with so many free Institutions—that this our age and posterity may add to the debt already due to the *wisest* "improver" of modern times. Various sites are already themes for speculation: the space between Regent Street and St. James's Square is one of them; Hyde Park another; possibly arrangements may be made for connecting the Gallery with the new Palace at Westminster; our own hopes are with the space in the Green Park—the south side of Piccadilly: at present a large portion of it is a pit for impure water, famous for drowned kittens; but this topic will be no doubt largely canvassed ere long.

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* We have made our readers aware that Mr. Vernon has accorded to us the privilege of engraving for the ART-UNION JOURNAL these ONE HUNDRED AND SIXTY PICTURES. This is to us a boon of great magnitude; but we presume to say it will also be of large value to the public. If Art be, as it indisputably is, a means of refining and improving the people, so as to dispose them for pursuits which render them better citizens and advance them in the social scale, it becomes of deep importance to supply them with Art that shall be *good as well as cheap, and cheap as well as good*. To accomplish this most desirable purpose has been the main object of Mr. Vernon in according to us this boon. We shall endeavour to carry out his views by obtaining engravings of the *best* order. They will all be in *the line manner;* and we have already secured the services of many of the most eminent British engravers. It is our duty to the artists, no less than to Mr. Vernon, to spare neither effort nor expense to render the published copies worthy of the fine and beautiful originals; and we shall certainly act upon this principle. We shall commence to issue the series as soon as our arrangements are sufficiently forward to prevent the danger of any lapse in the regular supply of THREE PRINTS MONTHLY; and to secure careful printing. In short, we shall labour to produce, in the "Vernon Gallery" of prints, a series not unworthy of "the Vernon Gallery of Pictures," and one that shall be entitled to consideration as a valuable NATIONAL WORK.

* Performances with a view to aid the Fund are announced to take place at Manchester, for which a very beautiful "Card" has been designed by Mr. Wallis, formerly Master of the Government School of Design.

AN INGENIOUS AND NOVEL DESIGN for framework has been forwarded to us, executed by Mr. Fletcher of Cork, to contain the Address presented by the inhabitants of that city to Captain Forbes of the American frigate *Jamestown*, which carried such well-timed relief to Ireland during the late famine. The frame is fashioned after the model of an ancient Irish harp, the lines forming the Address being arranged on white vellum, to represent the strings of that instrument. On the upper portion is the American Eagle, with extended wings, on which rest the City Arms, a ship between two towers; these are supported on either side by the national flags. In the claw of the bird is a scroll bearing the motto of its country, from which springs a wreath of shamrock, extending over the whole frame, and interspersed with various other appropriate emblems. The whole is elaborately carved and gilt, except where colouring has been deemed necessary, as in the flags, which are delicately and harmoniously painted. The whole effect is gorgeous, yet tasteful and elegant, and does great credit to the Designer and Manufacturer.

BOOKBINDING.—It affords us much pleasure to state that the specimen of bookbinding which Mr. Evans forwarded to our office, has procured for him an order to execute portfolios for her Majesty, the Queen Dowager, and Prince Albert. They are intended to hold the series of views of Bolton Abbey, from the pencil of Mr. Burkill, to which the illustrious personages are subscribers. This is one among many instances which might be adduced of the benefits accruing to the Manufacturer from the plan we are adopting in reference to the exhibition of the works of Industrial Art.

EVERLASTING TRACING PAPER.—Messrs. Bretnall have forwarded to us, specimens of a material manufactured by them, for which they have taken out a patent. It is termed tracing paper, but is in fact a *cloth* so prepared as to be applicable to the same purposes as the former article, its surface being entirely smooth and free from grease, taking ink or colour very readily. Not the least of its recommendations is its size, which is 38 inches wide, and reaching to 100 yards in length, without seam or fold. Although exceedingly stout, it is perfectly transparent, so that the finest lines may be readily discerned through it. To engravers, surveyors, architects, &c., this material must be of infinite service, its vast dimensions rendering it peculiarly suitable for ground plans, working drawings, &c.; and to artists also, for making tracings for frescoes and other works of Art.

LIVERPOOL AND LANCASHIRE ART-UNION.—Under this designation a Prospectus is being extensively issued and advertised, inviting the public to become subscribers at ten shillings each chance in a lottery for pictures and prints. It is right to warn our Provincial readers that it appears to be no other than a private speculation for personal gain, undertaken by individuals perfectly obscure to the world of Art, but not altogether unknown in the mysterious science of picture-dealing. The grand prize—the great bait thrown out to entice the ignorant and the avaricious—is a picture, impudently said to be an original by Rembrandt, of "The Shipbuilder," and with the same amount of veracity, asserted to have been *imported* by a Mr. Hayward, and valued at 1500*l*. The original picture of this subject by Rembrandt is now in Her Majesty's private collection at Buckingham Palace, and is familiar to the learned *dilettanti* as one of the painter's finest works in portraiture. His late Majesty George IV. lent it for exhibition to the governors of the British Institution some years ago; and we have reason to believe the picture now trumpeted forth to decoy the Liverpoolians is a copy, made at that period, from the original. The Liverpoolian decoy has appeared before in the "Fine Art Distribution" of Mr. Thomas Boys, where the valuation placed on it was 1000*l*., and whence it fell to the lot of M. Gambart, of Berners Street. The latter gentleman sold it to Mr. Hayward (now trumpeted as the importer); such is the brief history of one of the "prizes" of the Liverpool and Lancashire Art-Union; it may no doubt be taken as a sample of the whole. M. Gambart is too respectable a person to permit any suspicion that when he disposed to Mr. Hayward of the prize he obtained in Mr. Boys' "Fine Art Distribution," he was at all cognisant of the facts associated with it.

MULREADY'S WORKS AT THE SOCIETY OF ARTS.—In reference to this exhibition, we may notice that the committee, instead of the etching of the picture to be painted, purpose giving the subscribers a fac-simile of Mr. Mulready's beautiful cartoon of "The Sonnet," which our readers may remember was exhibited at the Royal Academy in 1846. We understand that the fac-simile will be monochrome, and as large as the original drawing, and that Mr. John Linnell, Jun., is now engaged upon it. It is expected that it will be in the hands of the subscribers in less than three months. If it realise the power of the original, and we have much confidence in Mr. Linnell, it will be a great attraction to subscribers, and doubtless calculated to be eminently useful in promoting the plan.

THE NELSON MONUMENT.—It has been reported that some of the bronze panel compositions, intended to ornament the base of the column, have been sent to Woolwich, for the purpose of being cast; but this is not the fact, as none of these works are as yet sufficiently advanced. The St. Vincent panel was much retarded by the illness of the late Mr. Watson, and was left, consequently, unfinished at his death. The completion of this panel has since been confided by Lord Morpeth to Mr. Woodington, who was already engaged upon another of the series—the Nile, which this artist is advancing in the clay, but it is not yet nearly ready for casting in plaster. The Trafalgar panel, which is in the hands of Mr. Carew, is finished in the clay, and may shortly be ready for casting. The remaining composition, that of Mr. Ternouth, of which the Bombardment of Copenhagen is the subject, is advanced in the clay, but will not be ready for casting until late in the spring. It was understood to be conceded, when the commissions were first given to the artists, that the panels were to be cast at Woolwich, but it is not yet certainly known where this process will take place.

DRURY LANE THEATRE has at length produced its pretensions to dramatic decoration, unhappily not realised by the result. The pediment of the proscenium contains, as usual, the Royal Arms in the centre. They are painted in colours of rather mean proportion: the supporters which, when heraldically emblazoned, are "rampant," now appear to have abandoned the shield, and in evident alarm are preparing to rush from the duty of guarding the Royal bearings. The remaining portion of the space is occupied by pink-coloured flying genii, sporting amidst sky-blue clouds.

The drop scene, which ought to be the great gem of artistic display, is but another version of Mons. Zarra's at Covent Garden Theatre; but a good idea may be made barren by feeble plagiarism. It represents a blue drapery looped aside, displaying a white drapery within, with allegorical figures on its surface, enclosed in a medallion. The details are "petite," the borders and fringes insignificant in proportion, and there is no ornament attempted indicative of care or study. On the blue portion of drapery, the offensive diagonal lines employed in the architectural part of the theatre are repeated, happily so subdued as to be scarcely recognisable.

MESSRS. JENNENS AND BETTRIDGE have been of late introducing many improvements into their beautiful manufacture; employing *papier maché* to produce various objects of utility as well as elegance. A recent visit to their London establishment in Halkin Street West has given us much satisfaction, by affording evidence of marked advance; they are paying greater attention to propriety of ornamentation and design in all their later productions; supplying proof that the lessons they have received in Art have not been lost upon them. This is obvious in the writing-desks, work-boxes, tea-trays and caddys, and the many objects that have long been deemed suited to the material; but it may be noticed more especially in the table chessboards, which are so constructed as to be graceful articles of furniture, while admirably calculated for play. Our more immediate purpose, however, is to compliment them on the production of a new chair; a successful attempt to combine brilliant colours with the Elizabethan form; an achievement which we should scarcely have expected to succeed; yet they have contrived to preserve the character, and to render it exceedingly light and gay, without at all offending taste. It is composed wholly of *papier maché*; parts are in relief; the back is cut into compartments, and other parts are decorated in colours and gold; but the essentials of the style are in no degree departed from; it is remarkably firm and strong, but the decoration prevents it from seeming heavy. Altogether, it is, we think, the best example that has been produced in this manufacture.

REVIEWS.

THE PRIZE CARTOONS. Copied and Lithographed by JOHN, JAMES, AND WILLIAM LINNELL, F. H. MAGUIRE, &c. Published by LONGMAN, BROWN, GREEN, AND LONGMANS.

This is the long-expected series of Prize Cartoons selected from the first exhibition of Cartoons, which was opened to the public on the 3rd of July, 1843. In the form in which they are re-produced to the public, they lose none of their value; indeed, some of them we prefer, in this reduced state, to the originals; the feeling is improved by lithography, and the eye can without difficulty compass the entire composition. This publication of these Cartoons is a worthy memento of a really great and national event, which at once met the aspersion that there was, and *could* be, no high Art in England; and the vindication comes from the younger reputations of our school; but we fear the vindication has met with little sympathy. These Cartoons were, in Westminster Hall, viewed by not less than *half-a-million of people*, and similar results have attended subsequent exhibitions. Verily the middle and lower strata of the community must have some taste for Art. Nearly four years and a half have passed away since this exhibition, but we have not yet heard of one worthy instance of the private patronage, which we had hoped that these evidences of power, until then latent, would have created. Ground-rent, it is true, is enormously dear in London, and our town residences are disposed with little enough room even for simple convenience; but it is not so in the country; there the wealthy have ample space, in hall and bower, for fine and ornamental Art on any scale. Barry, with sixteen shillings in his pocket, having requested permission to paint a series of compositions, in the great room of the Society of Arts, stipulated only to be allowed to do as he pleased. Had Barry never sought this permission, who would have believed him the man that he was? He created an occasion for himself under circumstances unparalleled in the history of Art. The decoration of the Palace of Westminster will be an era in that History; but it would at present appear, that, unlike most other similar instances, the occasion gone by, the impulse will not be felt by those who suffered themselves to yield to it.

These Cartoons are now generally so well known, that no description of them is necessary here. We have only to do with this form of their production, and it is such as in every way will bear the closest inspection. "Cæsar's Invasion of Britain," by E. Armitage, one of the first class, to which three hundred pounds was adjudged, is made out in every part with the utmost nicety of drawing. The shadows are broad and soft, and every item of detail is preserved with all the accuracy of the finest engraving. The style of the lithography is original and spirited, and imitates admirably the feeling of the original. The second first-class Cartoon, "Caractacus led in triumph through Rome," by George Frederick Watts, lithographed by John Linnell, Jun., is executed with wonderful nicety; worked out everywhere, in the middle and deeper tones, with patchings even curiously careful. But it strikes us that the right hand passages come out in somewhat deeper tones than in the original. "The First Trial by Jury," by Charles West Cope, lithographed by William Linnell, is the third and last of the three hundred pound prize Cartoons. In this Cartoon there is a greater breadth of light than in the preceding, and these lights are approached by the most careful touches. The king, the ruffianly murderer, and the twelve good men and true are most successfully copied. In "St. Augustine preaching to Egbert and Bertha," the style of the original Cartoon seems to be throughout imitated with much success. This is the first of the Cartoons of the second class—those to which two hundred pounds each were awarded. It is by John Calcott Horsley, and lithographed by James T. Linnell. The second of the same class is "Cardinal Bouchier and the Dowager Queen of Edward the Fourth." It is by John Z. Bell, and lithographed by N. Plosszynski, in a manner extremely soft. The heads are rendered with extraordinary fidelity. "The Fight for the Beacon"—Henry J. Townsend—lithographed by William Linnell, has all the spirited character of the original; and although the shadows have the appearance of being a little too much forced, they are nevertheless clear. "Una Alarmed" is the first of the third

class, or those which gained one hundred pounds each. This plate is produced with the warm tone of the Cartoon, and all the apposite expression with which the heads of the Fauns are endowed. This Cartoon is by M. E. Frost, and lithographed by T. H. Maguire. "Joseph of Arimathea converting the Britons," by E. T. Parris, lithographed by T. H. Maguire, is full of the varied and striking character so remarkable in the original—the principal figure is very successful. "Boadicea haranguing the Iceni," by H. C. Selons, lithographed by C. Steekmest, is in every way a faithful reproduction; and equally so is "Alfred submitting his Laws to the Witan," by John Bridges, lithographed by C. Steekmest. "Queen Eleanor," by Joseph Severn, lithographed by John Linnell, Jun., is the last of this admirable series of works, and well worthy of them.

Of the series, we have to observe, that it is among the earliest examples of the application of lithography to examples of the highest character of Art in England. Because this had not been already done, an impression was abroad that it could not be done; but we have another evidence that there is nothing that is well done by any other school that cannot also be well done by our own: for without at all disparaging the works of the foreign artists (whose aid Messrs. Longman called in) they are certainly in no degree superior to those of the Messrs. Linnell.

FINDEN'S ROYAL GALLERY OF BRITISH ART. Part XIII. Published by J. HOGARTH.

This work, which retains the name of its projector, is, we believe, on the eve of completion. If we understand rightly, it will be finished when two parts have been added to the thirteen that are published. About eight years have passed since it was commenced; its progress has therefore been slow; it followed the decadence of the Annuals; the public was prepared for and demanded prints equally well engraved (better they could not have been) and of a larger size: this work was exactly calculated to supply the want; and if it had been continued regularly, its success, great at first, would have been immense. Since it passed into the hands of Mr. Hogarth it has appeared at intervals; and his well-known taste and extensive connexion with artists and collectors, have enabled him to add to it some of the choicest and most valuable examples of British Art. "A British Gallery," however, it is not: it contains specimens of very few British painters. True, they are the best; but there will remain a vast number whose works we should desire to see comprised in it—artists to whom the engraver might give extended fame, and who might be rendered benefactors to the multitude.

Part XIII. contains "The Day after the Wreck," a fine composition by Stanfield, the leading object in which is a Dutch East Indiaman grounded; it is engraved by J. Cousin. The next is "The Ferry," a beautiful bit of pure English scenery, engraved by E. Goodall; and an admirable copy by J. Outrim of that fine picture of Uwins', which describes John proclaiming the Messiah—"Behold the Lamb of God!" The whole of these works do high credit to the engravers; the latter more especially, as being a subject that presented many difficulties, which have been overcome.

HANDBOOK OF THE HISTORY OF THE SPANISH AND FRENCH SCHOOLS OF PAINTING. By Sir EDMUND HEAD, Bart. Published by JOHN MURRAY.

Another of this valuable and highly interesting series of Handbooks, of many of which we have already spoken in terms of well-merited eulogy. This, we see by the title-page, is "intended as a sequel to Kugler's Handbooks of the Italian, German, and Dutch Schools of Painting." We have had sufficient reason to complain that the German critics who have written of our school have regarded it with infinitely less of respect than it truly merits. We are fully aware of its foibles, and among the first to proclaim them, but it cannot be readily understood that even the simplest sketch of the English school can be given in the thirteen pages to which Kugler has limited it. Setting, however, English Art aside, he gives only twenty-four to the Spanish schools, and twenty to the French, while the Italian, Low Country, and German schools are treated with due consideration: a virtual argument that these are the only schools of Art which have a history. For ourselves, we have a reverence for the Spanish school which no slur of this kind could shake. Wilkie, in writing from Spain, said of the school of that country, that our own stood in nearer affinity with it than with any other. We turned, therefore, to this Handbook with a feeling that the Spanish school had been considered with a disposition to do it justice, and we have not been disappointed. The early artists commence with Starnina and Dello, who painted in Spain in the fifteenth century. They were Italians, and are mentioned by Vasari. After these the Art progresses, and at a comparatively early period the schools of Valencia, Seville, and Castile gained strength. There are numerous painters here spoken of who are not known in England, but the English artist and amateur will turn with pleasure to Ribera, Roelas, Pacheco, and his pupils Alonzo Cano, and the admirable Diego Velasquez; also Pedro de Moya, Zurbaran, and Bartolome Murillo. Not one of these names is to be lightly esteemed, and there are those among them to whom no tribute that we could offer were too much.

The French school commences with Jean Cousin, to whom succeeds Clouet and Vouet, and then comes the period of Poussin, who is necessarily spoken of at considerable length. The epoch of Louis XIV. comprehends a list of well-known painters, to whom succeeded Watteau, Lancret, Boucher, and others, all of whose works exercise a marked influence on the modern French school. The review of these two schools is so clear and concise, that we can name no work which contains any abridged histories of them so comprehensive as we find in this Handbook—fully worthy in every respect of all those which have preceded it.

THE LIFE OF WILLIAM SHAKESPEARE; INCLUDING MANY PARTICULARS RESPECTING THE POET AND HIS FAMILY, NEVER BEFORE PUBLISHED. By J. O. HALLIWELL, ESQ., F.R.S., F.S.A., &c. Published by J. R. SMITH.

In noticing Mr. Fairholt's Hand-book, "The Home of Shakspere," a few months back, we took occasion to remark how much an industrious man might gather, who would carefully go over again the field, that at first sight seems to have been exhausted. A strong confirmation of this remark lies in the work before us. There is another Life of Shakespeare, after so many have been done out of the slenderest materials, really crowded with curious information of a direct and not of an irrelevant character. This volume includes ninety-six documents bearing on the Life of our great Poet, of which fifty-seven are now for the first time printed. Among the latter are some of the greatest interest, as they bring us acquainted with the immediate ancestors of the Bard. One in particular gives us the marks and seal of his father and mother. All his connections with Stratford, and accumulation of property, as well as his business and many transactions with his neighbours, are similarly illustrated, and the important position he held in his native town ascertained by cotemporary evidence. This volume is, in fact, a well defined memorial of the career of the Poet and his family, entirely constructed from such materials. Add to this, no less than seventy-six woodcuts, comprising views of places, and autographs and seals of persons who connect themselves with the Poet's life, or appertain to his family and himself, all executed with rigid fidelity by Mr. Fairholt, and all (except about a dozen) for the first time engraved; and the claims of this volume will be apparent to all readers, and will, we feel sure, make Mr. Halliwell's work a necessary addition to every good library.

ORLANDINO. By MARIA EDGEWORTH. Published by W. & R. CHAMBERS.

This is the first of a series of volumes for the entertainment and instruction of the young, which Messrs. Chambers of Edinburgh are about to present to the public. We need hardly add, that their name will sufficiently guarantee that whatever they issue, will be the best of its class which the country can produce.

It is so many years since Maria Edgeworth gave a story to the world, that the bare announcement of one from her pen must set every nursery in the United Kingdom wild with anticipation of a treat. It is almost without parallel, in literary history, to find an author, whose fictions were the delight of a generation almost passing away, grasping the pen with as much freshness as vigour, and calling on her creative faculties to interest and instruct the grand-children—nay, the great-grand children—of those whom she interested and instructed nearly half a century ago. We look upon "Orlandino" as a literary curiosity; the bits of Irish character so happily introduced here and there, with so much nature, and yet, with so much effect, are proofs of the artistic handling, that only appertains to a master-hand. The lights and shades are well managed; the moral effect of the whole being well wrought out, of what, for that purpose, did not seem a very promising commencement; the story is full of life; the characters are well defined; and, above all, the blessings which early habits of temperance give to the young are forcibly depicted. We forbear to analyse, or even hint at the bearing of a story which, before the Old Year rings in the New, will have found a place by every English fire-side; but we must thank the clear-headed and right-hearted publishers for giving us a story from the pen of Maria Edgeworth, well printed, well bound, with a frontispiece, (which, to be sure, might have been better,) a pretty, trim, brilliant, little volume, of 175 pages, for one shilling! This "monstrous cheapness" is enough to call good Mr. Newberry from the world of shadows, to protest against such innovations. We can only wish Messrs. Chambers the success they deserve, and that will be great indeed.

THE KEEPSAKE: THE BOOK OF BEAUTY. Edited by the COUNTESS OF BLESSINGTON. Produced under the Superintendence of Mr. CHARLES HEATH. Publisher, BOGUE.

We can say little as regards the Art of these—sole survivors of the once flourishing family of Annuals.

No one knows better than Mr. Heath how grievously they have degenerated; that those who remember them in their palmy days recognise merely the semblance without the soul. "The Keepsake" is continued upon the old plan; and the letterpress may be praised as at least above mediocrity. The accomplished lady by whom it is edited, has "troops of friends," and they are not likely to desert her standard as long as it is raised; but although the engravings have fallen in number from twenty to twelve, their value is diminished in a still greater ratio. Such very poor affairs as those of Mr. Warren, Mr. Nash, and Mr. Weigall, seem but as shadows of the glorious prints of ten years ago. "The Book of Beauty" is even a less agreeable reminder of old times: it is styled a "Regal Gallery," and assumes to give us portraits of renowned queens. The idea was a good one, but it has been badly worked out. Instead of engravings of fine and veritable portraits, we have fanciful and flimsy versions by Mr. O'Neil, Mr. Wright, Mr. Egg, and Mr. Corbould. These are for the most part libels on the heroines of history, and they have been as ill-used by the engraver as by the painter.

We repeat, there is no critic who is likely to be more severe on these "Works of Art" than Mr. Charles Heath; inasmuch as no one knows better how to distinguish inferiority from mediocrity, and both from excellence. He cannot refer to the past of his publications without sorrow; the fault may not be his that the Keepsake of 1847 no more resembles the Keepsake of 1837 than the brass of Birmingham does the gold of Peru; but we cannot help thinking that even now-a-days, when Annuals are gone out of fashion, a superior volume would be more profitable than a volume got up at little cost to be little worth.

HER MOST GRACIOUS MAJESTY THE QUEEN, AND H.R.H. THE PRINCE OF WALES. Engraved by H. G. RYALL, from a Picture by R. THORBURN. Publishers, HERING and REMMINGTON.

Another portrait of Her Majesty, and by the hand of a master in his art. It is like the Queen. The publishers say "it is considered by the Court to be the most striking likeness of her that has yet appeared." We do not think so. The features are accurately copied, but the expression is rather that of pain than pleasure. The composition is good: the artist has made "a picture" of it; and its interest is much enhanced by the introduction of the Prince of Wales. It is a fine print; a very beautiful example of Art; of convenient size for framing—neither too large nor too small—and

An ingenious and novel design for frame-work has been forwarded to us, executed by Mr. Fletcher of Cork, to contain the Address presented by the inhabitants of that city to Captain Forbes of the American frigate *Jamestown*, which carried such well-timed relief to Ireland during the late famine. The frame is fashioned after the model of an ancient Irish harp, the lines forming the Address being arranged on white vellum, to represent the strings of that instrument. On the upper portion is the American Eagle, with extended wings, on which rest the City Arms, a ship between two towers; these are supported on either side by the national flags. In the claw of the bird is a scroll bearing the motto of its country, from which springs a wreath of shamrock, extending over the whole frame, and interspersed with various other appropriate emblems. The whole is elaborately carved and gilt, except where colouring has been deemed necessary, as in the flags, which are delicately and harmoniously painted. The whole effect is gorgeous, yet tasteful and elegant, and does great credit to the Designer and Manufacturer.

Bookbinding.—It affords us much pleasure to state that the specimen of bookbinding which Mr. Evans forwarded to our office, has procured for him an order to execute portfolios for her Majesty, the Queen Dowager, and Prince Albert. They are intended to hold the series of views of Bolton Abbey, from the pencil of Mr. Burkill, to which the illustrious personages are subscribers. This is one among many instances which might be adduced of the benefits accruing to the Manufacturer from the plan we are adopting in reference to the exhibition of the works of Industrial Art.

Everlasting Tracing Paper.—Messrs. Bretnall have forwarded to us, specimens of a material manufactured by them, for which they have taken out a patent. It is termed tracing paper, but is in fact a *cloth* so prepared as to be applicable to the same purposes as the former article, its surface being entirely smooth and free from grease, taking ink or colour very readily. Not the least of its recommendations is its size, which is 38 inches wide, and reaching to 100 yards in length, without seam or fold. Although exceedingly stout, it is perfectly transparent, so that the finest lines may be readily discerned through it. To engravers, surveyors, architects, &c., this material must be of infinite service, its vast dimensions rendering it peculiarly suitable for ground plans, working drawings, &c.; and to artists also, for making tracings for frescoes and other works of Art.

Liverpool and Lancashire Art-Union.—Under this designation a Prospectus is being extensively issued and advertised, inviting the public to become subscribers at ten shillings each chance in a lottery for pictures and prints. It is right to warn our Provincial readers that it appears to be no other than a private speculation for personal gain, undertaken by individuals perfectly obscure to the world of Art, but not altogether unknown in the mysterious science of picture-dealing. The grand prize—the great bait thrown out to entice the ignorant and the avaricious—is a picture, impudently said to be an original by Rembrandt, of "The Shipbuilder," and with the same amount of veracity, asserted to have been *imported* by a Mr. Hayward, and valued at 1500*l*. The original picture of this subject by Rembrandt is now in Her Majesty's private collection at Buckingham Palace, and is familiar to the learned *dilettanti* as one of the painter's finest works in portraiture. His late Majesty George IV. lent it for exhibition to the governors of the British Institution some years ago; and we have reason to believe the picture now trumpeted forth to decoy the Liverpoolians is a copy, made at that period, from the original. The Liverpoolian decoy has appeared before in the "Fine Art Distribution" of Mr. Thomas Boys, where the valuation placed on it was 1000*l*., and whence it fell to the lot of M. Gambart, of Berners Street. The latter gentleman sold it to Mr. Hayward (now trumpeted as the importer); such is the brief history of one of the "prizes" of the Liverpool and Lancashire Art-Union; it may no doubt be taken as a sample of the whole. M. Gambart is too respectable a person to permit any suspicion that when he disposed to Mr. Hayward of the prize he obtained in Mr. Boys' "Fine Art Distribution," he was at all cognisant of the facts associated with it.

Mulready's Works at the Society of Arts.—In reference to this exhibition, we may notice that the committee, instead of the etching of the picture to be painted, purpose giving the subscribers a fac-simile of Mr. Mulready's beautiful cartoon of "The Sonnet," which our readers may remember was exhibited at the Royal Academy in 1846. We understand that the fac-simile will be monochrome, and as large as the original drawing, and that Mr. John Linnell, Jun., is now engaged upon it. It is expected that it will be in the hands of the subscribers in less than three months. If it realise the power of the original, and we have much confidence in Mr. Linnell, it will be a great attraction to subscribers, and doubtless calculated to be eminently useful in promoting the plan.

The Nelson Monument.—It has been reported that some of the bronze panel compositions, intended to ornament the base of the column, have been sent to Woolwich, for the purpose of being cast; but this is not the fact, as none of these works are as yet sufficiently advanced. The St. Vincent panel was much retarded by the illness of the late Mr. Watson, and was left, consequently, unfinished at his death. The completion of this panel has since been confided by Lord Morpeth to Mr. Woodington, who was already engaged upon another of the series—the Nile, which this artist is advancing in the clay, but it is not yet nearly ready for casting in plaster. The Trafalgar panel, which is in the hands of Mr. Carew, is finished in the clay, and may shortly be ready for casting. The remaining composition, that of Mr. Ternouth, of which the Bombardment of Copenhagen is the subject, is advanced in the clay, but will not be ready for casting until late in the spring. It was understood to be conceded, when the commissions were first given to the artists, that the panels were to be cast at Woolwich, but it is not yet certainly known where this process will take place.

Drury Lane Theatre has at length produced its pretensions to dramatic decoration, unhappily not realised by the result. The pediment of the proscenium contains, as usual, the Royal Arms in the centre. They are painted in colours of rather mean proportion: the supporters which, when heraldically emblazoned, are "rampant," now appear to have abandoned the shield, and in evident alarm are preparing to rush from the duty of guarding the Royal bearings. The remaining portion of the space is occupied by pink-coloured flying genii, sporting amidst sky-blue clouds.

The drop scene, which ought to be the great gem of artistic display, is but another version of Mons. Zarra's at Covent Garden Theatre; but a good idea may be made barren by feeble plagiarism. It represents a blue drapery looped aside, displaying a white drapery within, with allegorical figures on its surface, enclosed in a medallion. The details are "petite," the borders and fringes insignificant in proportion, and there is no ornament attempted indicative of care or study. On the blue portion of drapery, the offensive diagonal lines employed in the architectural part of the theatre are repeated, happily so subdued as to be scarcely recognisable.

Messrs. Jennens and Bettridge have been of late introducing many improvements into their beautiful manufacture; employing *papier maché* to produce various objects of utility as well as elegance. A recent visit to their London establishment in Halkin Street West has given us much satisfaction, by affording evidence of marked advance; they are paying greater attention to propriety of ornamentation and design in all their later productions; supplying proof that the lessons they have received in Art have not been lost upon them. This is obvious in the writing-desks, work-boxes, tea-trays and caddys, and the many objects that have long been deemed suited to the material; but it may be noticed more especially in the table chess-boards, which are so constructed as to be graceful articles of furniture, while admirably calculated for play. Our more immediate purpose, however, is to compliment them on the production of a new chair; a successful attempt to combine brilliant colours with the Elizabethan form; an achievement which we should scarcely have expected to succeed; yet they have contrived to preserve the character, and to render it exceedingly light and gay, without at all offending taste. It is composed wholly of *papier maché*; parts are in relief; the back is cut into compartments, and other parts are decorated in colours and gold; but the essentials of the style are in no degree departed from; it is remarkably firm and strong, but the decoration prevents it from seeming heavy. Altogether, it is, we think, the best example that has been produced in this manufacture.

REVIEWS.

The Prize Cartoons. Copied and Lithographed by John, James, and William Linnell, F. H. Maguire, &c. Published by Longman, Brown, Green, and Longmans.

This is the long-expected series of Prize Cartoons selected from the first exhibition of Cartoons, which was opened to the public on the 3rd of July, 1843. In the form in which they are re-produced to the public, they lose none of their value; indeed, some of them we prefer, in this reduced state, to the originals; the feeling is improved by lithography, and the eye can without difficulty compass the entire composition. This publication of these Cartoons is a worthy memento of a really great and national event, which at once met the aspersion that there was, and *could* be, no high Art in England; and the vindication comes from the younger reputations of our school; but we fear the vindication has met with little sympathy. These Cartoons were, in Westminster Hall, viewed by not less than *half-a-million of people*, and similar results have attended subsequent exhibitions. Verily the middle and lower strata of the community must have some taste for Art. Nearly four years and a half have passed away since this exhibition, but we have not yet heard of one worthy instance of the private patronage, which we had hoped that these evidences of power, until then latent, would have created. Ground-rent, it is true, is enormously dear in London, and our town residences are disposed with little enough room even for simple convenience; but it is not so in the country; there the wealthy have ample space, in hall and bower, for fine and ornamental Art on any scale. Barry, with sixteen shillings in his pocket, having requested permission to paint a series of compositions, in the great room of the Society of Arts, stipulated only to be allowed to do as he pleased. Had Barry never sought this permission, who would have believed him the man that he was? He created an occasion for himself under circumstances unparalleled in the history of Art. The decoration of the Palace of Westminster will be an era in that History; but it would at present appear, that, unlike most other similar instances, the occasion gone by, the impulse will not be felt by those who suffered themselves to yield to it.

These Cartoons are now generally so well known, that no description of them is necessary here. We have only to do with this form of their production, and it is such as in every way will bear the closest inspection. "Cæsar's Invasion of Britain," by E. Armitage, one of the first class, to which three hundred pounds was adjudged, is made out in every part with the utmost nicety of drawing. The shadows are broad and soft, and every item of detail is preserved with all the accuracy of the finest engraving. The style of the lithography is original and spirited, and imitates admirably the feeling of the original. The second first-class Cartoon, "Caractacus led in triumph through Rome," by George Frederick Watts, lithographed by John Linnell, Jun., is executed with wonderful nicety; worked out everywhere, in the middle and deeper tones, with patchings even curiously careful. But it strikes us that the right hand passages come out in somewhat deeper tones than in the original. "The First Trial by Jury," by Charles West Cope, lithographed by William Linnell, is the third and last of the three hundred pound prize Cartoons. In this Cartoon there is a greater breadth of light than in the preceding, and these lights are approached by the most careful touches. The king, the ruffianly murderer, and the twelve good men and true are most successfully copied. In "St. Augustine preaching to Egbert and Bertha," the style of the original Cartoon seems to be throughout imitated with much success. This is the first of the Cartoons of the second class—those to which two hundred pounds each were awarded. It is by John Calcott Horsley, and lithographed by James T. Linnell. The second of the same class is "Cardinal Bouchier and the Dowager Queen of Edward the Fourth." It is by John Z. Bell, and lithographed by N. Ploszczynski, in a manner extremely soft. The heads are rendered with extraordinary fidelity. "The Fight for the Beacon"—Henry J. Townsend—lithographed by William Linnell, has all the spirited character of the original; and although the shadows have the appearance of being a little too much forced, they are nevertheless clear. "Una Alarmed" is the first of the third

class, or those which gained one hundred pounds each. This plate is produced with the warm tone of the Cartoon, and all the opposite expression with which the heads of the Fauns are endowed. This Cartoon is by M. E. Frost, and lithographed by T. H. Maguire. "Joseph of Arimathea converting the Britons," by E. T. Parris, lithographed by T. H. Maguire, is full of the varied and striking character so remarkable in the original—the principal figure is very successful. "Boadicea haranguing the Iceni," by H. C. Selous, lithographed by C. Steekmest, is in every way a faithful reproduction; and equally so is "Alfred submitting his Laws to the Witan," by John Bridges, lithographed by C. Steekmest. "Queen Eleanor," by Joseph Severn, lithographed by John Linnell, Jun., is the last of this admirable series of works, and well worthy of them.

Of the series, we have to observe, that it is among the earliest examples of the application of lithography to examples of the highest character of Art in England. Because this had not been already done, an impression was abroad that it could not be done; but we have another evidence that there is nothing that is well done by any other school that cannot also be well done by our own: for without at all disparaging the works of the foreign artists (whose aid Messrs. Longman called in) they are certainly in no degree superior to those of the Messrs. Linnell.

FINDEN'S ROYAL GALLERY OF BRITISH ART. Part XIII. Published by J. HOGARTH.

This work, which retains the name of its projector, is, we believe, on the eve of completion. If we understand rightly, it will be finished when two parts have been added to the thirteen that are published. About eight years have passed since it was commenced; its progress has therefore been slow; it followed the decadence of the Annuals; the public was prepared for and demanded prints equally well engraved (better they could not have been) and of a larger size: this work was exactly calculated to supply the want; and if it had been continued regularly, its success, great at first, would have been immense. Since it passed into the hands of Mr. Hogarth it has appeared at intervals; and his well-known taste and extensive connexion with artists and collectors, have enabled him to add to it some of the choicest and most valuable examples of British Art. "A British Gallery," however, it is not: it contains specimens of very few British painters. True, they are the best; but there will remain a vast number whose works we should desire to see comprised in it—artists to whom the engraver might give extended fame, and who might be rendered benefactors to the multitude.

Part XIII. contains "The Day after the Wreck," a fine composition by Stanfield, the leading object in which is a Dutch East Indiaman grounded; it is engraved by J. Cousin. The next is "The Ferry," a beautiful bit of pure English scenery, engraved by E. Goodall; and an admirable copy by J. Outrim of that fine picture of Uwins', which describes John proclaiming the Messiah—"Behold the Lamb of God!" The whole of these works do high credit to the engravers; the latter more especially, as being a subject that presented many difficulties, which have been overcome.

HANDBOOK OF THE HISTORY OF THE SPANISH AND FRENCH SCHOOLS OF PAINTING. By Sir EDMUND HEAD, Bart. Published by JOHN MURRAY.

Another of this valuable and highly interesting series of Handbooks, of many of which we have already spoken in terms of well-merited eulogy. This, we see by the title-page, is "intended as a sequel to Kugler's Handbooks of the Italian, German, and Dutch Schools of Painting." We have had sufficient reason to complain that the German critics who have written of our school have regarded it with infinitely less of respect than it truly merits. We are fully aware of its foibles, and among the first to proclaim them, but it cannot be readily understood that even the simplest sketch of the English school can be given in the thirteen pages to which Kugler has limited it. Setting, however, English Art aside, he gives only twenty-four to the Spanish schools, and twenty to the French, while the Italian, Low Country, and German schools are treated with due consideration: a virtual argument that these are the only schools of Art which have a history. For ourselves, we have a reverence for the Spanish school which no slur of this kind could shake. Wilkie, in writing from Spain, said of the school of that country, that our own stood in nearer affinity with it than with any other. We turned, therefore, to this Handbook with a feeling that the Spanish school had been considered with a disposition to do it justice, and we have not been disappointed. The early artists commence with Starnina and Dello, who painted in Spain in the fifteenth century. They were Italians, and are mentioned by Vasari. After these the Art progresses, and at a comparatively early period the schools of Valencia, Seville, and Castile gained strength. There are numerous painters here spoken of who are not known in England, but the English artist and amateur will turn with pleasure to Ribera, Roelas, Pacheco, and his pupils Alonzo Cano, and the admirable Diego Velasquez; also Pedro de Moya, Zurbaran, and Bartolome Murillo. Not one of these names is to be lightly esteemed, and there are those among them to whom no tribute that we could offer were too much.

The French school commences with Jean Cousin, to whom succeeds Clouet and Vouet, and then comes the period of Poussin, who is necessarily spoken of at considerable length. The epoch of Louis XIV. comprehends a list of well-known painters, to whom succeeded Watteau, Lancret, Boucher, and others, all of whose works exercise a marked influence on the modern French school. The review of these two schools is so clear and concise, that we can name no work which contains any abridged histories of them so comprehensive as we find in this Handbook—fully worthy in every respect of all those which have preceded it.

THE LIFE OF WILLIAM SHAKESPEARE; INCLUDING MANY PARTICULARS RESPECTING THE POET AND HIS FAMILY, NEVER BEFORE PUBLISHED. By J. O. HALLIWELL, ESQ., F.R.S., F.S.A., &c. Published by J. R. SMITH.

In noticing Mr. Fairholt's Hand-book, "The Home of Shakspere," a few months back, we took occasion to remark how much an industrious man might gather, who would carefully go over again the field, that at first sight seems to have been exhausted. A strong confirmation of this remark lies in the work before us. There is another Life of Shakespeare, after so many have been done out of the slenderest materials, really crowded with curious information of a direct and not of an irrelevant character. This volume includes ninety-six documents bearing on the Life of our great Poet, of which fifty-seven are now for the first time printed. Among the latter are some of the greatest interest, as they bring us acquainted with the immediate ancestors of the Bard. One in particular gives us the marks and seal of his father and mother. All his connections with Stratford, and accumulation of property, as well as his business and many transactions with his neighbours, are similarly illustrated, and the important position he held in his native town ascertained by cotemporary evidence. This volume is, in fact, a well defined memorial of the career of the Poet and his family, entirely constructed from such materials. Add to this, no less than seventy-six woodcuts, comprising views of places, and autographs and seals of persons who connect themselves with the Poet's life, or appertain to his family and himself, all executed with rigid fidelity by Mr. Fairholt, and all (except about a dozen) for the first time engraved; and the claims of this volume will be apparent to all readers, and will, we feel sure, make Mr. Halliwell's work a necessary addition to every good library.

ORLANDINO. By MARIA EDGEWORTH. Published by W. & R. CHAMBERS.

This is the first of a series of volumes for the entertainment and instruction of the young, which Messrs. Chambers of Edinburgh are about to present to the public. We need hardly add, that their name will sufficiently guarantee that whatever they issue, will be the best of its class which the country can produce.

It is so many years since Maria Edgeworth gave a story to the world, that the bare announcement of one from her pen must set every nursery in the United Kingdom wild with anticipation of a treat. It is almost without parallel, in literary history, to find an author, whose fictions were the delight of a generation almost passing away, grasping the pen with as much freshness as vigour, and calling on her creative faculties to interest and instruct the grand-children—nay, the great-grand children—of those whom she interested and instructed nearly half a century ago. We look upon "Orlandino" as a literary curiosity; the bits of Irish character so happily introduced here and there, with so much nature, and yet, with so much effect, are proofs of the artistic handling, that only appertains to a master-hand. The lights and shades are well managed; the moral effect of the whole being well wrought out, of what, for that purpose, did not seem a very promising commencement; the story is full of life; the characters are well defined; and, above all, the blessings which early habits of temperance give to the young are forcibly depicted. We forbear to analyse, or even hint at the bearing of a story which, before the Old Year rings in the New, will have found a place by every English fire-side; but we must thank the clear-headed and right-hearted publishers for giving us a story from the pen of Maria Edgeworth, well printed, well bound, with a frontispiece, (which, to be sure, might have been better,) a pretty, trim, brilliant, little volume, of 176 pages, for one shilling! This "monstrous cheapness" is enough to call good Mr. Newberry from the world of shadows, to protest against such innovations. We can only wish Messrs. Chambers the success they deserve, and that will be great indeed.

THE KEEPSAKE: THE BOOK OF BEAUTY. Edited by the COUNTESS OF BLESSINGTON. Produced under the Superintendence of Mr. CHARLES HEATH. Publisher, BOGUE.

We can say little as regards the Art of these—sole survivors of the once flourishing family of Annuals.

No one knows better than Mr. Heath how grievously they have degenerated; that those who remember them in their palmy days recognise merely the semblance without the soul. "The Keepsake" is continued upon the old plan; and the letterpress may be praised as at least above mediocrity. The accomplished lady by whom it is edited, has "troops of friends," and they are not likely to desert her standard as long as it is raised; but although the engravings have fallen in number from twenty to twelve, their value is diminished in a still greater ratio. Such very poor affairs as those of Mr. Warren, Mr. Nash, and Mr. Weigall, seem but as shadows of the glorious prints of ten years ago. "The Book of Beauty" is even a less agreeable reminder of old times: it is styled a "Regal Gallery," and assumes to give us portraits of renowned queens. The idea was a good one, but it has been badly worked out. Instead of engravings of fine and veritable portraits, we have fanciful and flimsy versions by Mr. O'Neil, Mr. Wright, Mr. Egg, and Mr. Corbould. These are for the most part libels on the heroines of history, and they have been as ill-used by the engraver as by the painter.

We repeat, there is no critic who is likely to be more severe on these "Works of Art" than Mr. Charles Heath; inasmuch as no one knows better how to distinguish inferiority from mediocrity, and both from excellence. He cannot refer to the past of his publications without sorrow; the fault may not be his that the Keepsake of 1847 no more resembles the Keepsake of 1837 than the brass of Birmingham does the gold of Peru; but we cannot help thinking that even now-a-days, when Annuals are gone out of fashion, a superior volume would be more profitable than a volume got up at little cost to be little worth.

HER MOST GRACIOUS MAJESTY THE QUEEN, AND H.R.H. THE PRINCE OF WALES. Engraved by H. G. RYALL, from a Picture by R. THORBURN. Publishers, HERING and REMINGTON.

Another portrait of Her Majesty, and by the hand of a master in his art. It is like the Queen. The publishers say "it is considered by the Court to be the most striking likeness of her that has yet appeared." We do not think so. The features are accurately copied, but the expression is rather that of pain than pleasure. The composition is good: the artist has made "a picture" of it; and its interest is much enhanced by the introduction of the Prince of Wales. It is a fine print; a very beautiful example of Art; of convenient size for framing—neither too large nor too small—and

altogether an acquisition; for although scores upon scores of portraits have been issued, we cannot have too many likenesses of one whom so many millions dearly love.

FLOWERS AND THEIR KINDRED THOUGHTS. Poetry by M. A. BACON. Designs by OWEN JONES. Published by LONGMAN & CO.

This is one of those gorgeous volumes which Messrs. Longman have sent forth at stated periods, to exhibit the surpassing beauty of illumination—an Art that had until lately fallen into disuse—but has happily revived under the influence of a renovated taste for the *beautiful*; this splendid book combines the beauty of Nature, true and perfect as it can be rendered, with the most graceful illumination—in pure gold. An artist less skilful than Owen Jones, might have marred the floral effects, by introducing colour with the gold; but he has relied upon mingling the simple and the pure, and as the eye glances from one side to the other of the opened page, the natural tone of the flowers relieves the burnishing of the gold: the ornaments, slight as they are, are perfect studies in gracefulness of design. The work is printed on the richest vellum paper, and the binding is a faithful index to the beauty of the whole.

LABOUR: REST. Painted by J. F. HERRING. Engraved by W. G. DAVEY. Publishers, ACKERMANN & CO.

These are prints which find favour in the sight of many. It is, therefore, well that they should be of a good order, that taste may be advanced rather than impaired by them. "Labour" represents merely the ploughman at work, with his horses a-field, and "Rest" exhibits the group in repose. The subjects have been painted by a master in Art; one who is scarcely second to any living artist as a "portrait maker" of the horse. They have been engraved with great spirit and freedom of touch, and do much credit to the engraver, with whose name we are not as yet familiar.

THE SPINNING WHEEL. Engraved by FRANCIS HOLL, from a Painting by F. W. TOPHAM. Publishers, LLOYD, BROTHERS.

There can be no doubt of this portrait being "from the life," and as little that it was taken in Ireland. The face is far too melancholy. It exhibits a sickly constitution or a breaking heart—both, perhaps; for both may be compressed within the one word—poverty! It tells a sad and touching story, but one of strong truth. The scene is the interior of a poor cabin, not altogether wretched, for a few herrings are hung upon the wall, and the fisherman's line on the floor betokens the occupation of the master. The picture is engraved with considerable skill.

THE GOOD SHUNAMITE: In Illuminated Printing. Publishers, LONGMAN & CO.

This is the work of LOUIS GRUNER, and is issued as "a Companion" to the "Sermon on the Mount" by Noel Humphreys, which last year gladdened the hearts of many a recipient of Christmas Books. The binding is of the same character, and the pages are similarly illustrated; but the production of M. Gruner is inferior to that of M. Humphreys. It is less original, less interesting, less brilliant, and infinitely less effective. The design for the cover is, however, exquisitely beautiful, and in execution manifests considerable improvement.

FACTS FROM THE WORLD OF NATURE, by MRS. LOUDON. Published by GRANT & GRIFFIN.

Mrs. Loudon has dedicated this volume to Mr. Waterton, a name connected with "Wanderings," which seem to belong to the past century. It is quite like this industrious and accomplished lady to offer a tribute to an old man, who was, as she says, "kind to her" in the time of her "utmost need," and the presentation is just what Mr. Waterton would value—a volume calculated to make the young better acquainted and consequently more in love, with Nature. There is less of Mrs. Loudon's own particular knowledge in this, than in her late publications; but it is flavoured by her earnestness and research, and cannot fail to be both a pleasant and useful companion to the youth of both sexes.

A JAR OF HONEY FROM MOUNT HYBLA. By LEIGH HUNT. Illustrated by RICHARD DOYLE. Published by SMITH & ELDER.

However "quaint," or "peculiar," or "affected," or whatever the public like to call him, Leigh Hunt may be, there is such a measure of kindness, of tenderness, and of sympathy—such an overflowing of charity and genuine poetry in all he writes,—that we hail his name to a new book with as much pleasure as we should an April breeze passing along a bank of early violets. This "Jar of Honey" is sweet, but not to cloying—and classic, without pedantry; it is moreover illustrated by a pencil of ripe and rich fancy, and the cover, designed by Owen Jones, spangled all over with ivy leaves upon a pale yellow primrose ground, is the most appropriate that could be conceived for this charming volume. Its dress alone would render it worthy a place in the gayest drawing-room; its illustrations fit it for the artist's studio; and its letter-press claims the *entrée* alike into the boudoir and the library.

THE ANGLER'S ALMANACK. Published by J. R. SMITH.

It were hard to count the followers of good old Isaac Walton, men who toil carefully, act honestly, and then, as a relaxation, "go a-fishing." To all "brothers of the angle" this sixpenny sheet will be a boon; and when we consider how many they are, we only wonder that some one has not supplied the want which others in various grades, professions, and tastes, have had furnished to them. We will not enlarge on its construction, but say that it contains all directions for anglers through the year that is necessary for them to know, and the acquisition of which will, we are sure, be "a trifle well laid out" by all our piscatorial friends.

RELIGION AND POETRY. SELECTIONS FROM THE POETICAL WORKS OF THE REV. R. MONTGOMERY, M.A. Published by JAMES NISBET.

It does not of necessity follow, that a book must contain pictures to be a "Picture-book." Much of the Rev. Robert Montgomery's poetry is essentially pictorial; and it has achieved a popularity that has continued for many years; at this season of the year, when gifts are presented and accepted, not only as tokens of kindness, but as mementos of Christian feeling, these "Extracts" cannot fail to be widely circulated. They are prefaced by a long introductory essay by Mr. Archer Gurney, or rather a defence, of what in reality needed none; for the worth of an author may surely be determined by the number of editions that are called for of his works. Whatever may be said of Mr. Montgomery's poetry, those who know him best bear testimony to his zeal, tempered as it is by the highest and purest charity, and the most indefatigable exertions for the temporal and spiritual welfare of mankind.

THE DRAWING-ROOM TABLE-BOOK. Publisher, GEORGE VIRTUE.

This is a *réchauffé* as regards the engravings. They are culled from those which years ago graced the Annual named "Friendship's Offering"—never one of the best of the family, although the ten or twelve yearly volumes have yielded some five-and-twenty good and agreeable prints which are brought together in this book—a book very prettily got up, and with some claim to novelty, for the engravings are printed with the letterpress, and each page is surrounded by a very elegantly designed border, engraved on wood. The poems are by many graceful pens, and the stories (of which there are nine) by Mrs. S. C. Hall. From one of them entitled "Titian in his Studio," we extract a passage:—

"How impossible it is to look upon a picture without being carried to the scene it represents! Whether perfect or otherwise, as a work of Art, it is always suggestive. Every painting that we hang upon our walls, every engraving we turn over in our portfolios, may be the parent of ideas, the record of events, or introduction to some foreign land. We drink in their information, we adopt 'their thoughts;' and if we are not the wiser or the better for acquaintance with pictures, we must be dull indeed. I hope for the time when every householder will have his pictures, not in long corridors and stately chambers, but as familiar friends; not because of their *monied*, but their *moral* worth. I know that persons of small means cannot place upon their walls examples of the old, or modern, masters; but all such are now so freely *translated* for public use by the engraver's skill, and framing is so cheap, that they have become the least expensive luxuries wherein we can indulge."

HOWLET'S VICTORIA GOLDEN ALMANACK.

This tiny volume, suited for the delicate fingers of Titania, contains sufficient information for the merchant's counting-house, or the house-keeper's room; lists of Bankers, wages table, interest table, table of stamps, besides a well-arranged almanack, and a space for memoranda. We have not enumerated a tithe of the contents, but their utility and quantity may seem incompatible with the size.

THE COMPANION TO THE ALMANAC FOR 1848. London, C. KNIGHT.

Although it is now for a series of years that this publication has contributed materials towards the history of contemporary Art, at least of one branch of it, still as its unpretending title announces nothing whatever of the kind, it may not be known to every one, even among those who are interested in the particular subject, that under the head of "Public Improvements," it chronicles and reports upon new buildings. Architectural description is in many instances aided by graphic illustration,—of no great pretension, indeed; nevertheless the woodcuts are very useful memoranda, and in some instances are the only representations that have been published of the respective subjects. Hitherto they have invariably been quite fresh in subject, but this year there is only one, viz., that of the Carlton Club House (exhibiting the first building and the executed portion of the new one), which fairly belongs to the "Companion," the others having been produced for, and having previously appeared in, other works brought out by the same publisher. This does not seem the very best policy; for it causes, perhaps, greater disappointment than if only the single new cut had been given, the others being very unsatisfactory indeed, manifesting as they do, utter disregard of character or even ordinary truth in regard to drawing. The views of the British Museum, for instance, are no better than architectural caricatures. Let us hope, then, that the system of illustration hitherto pursued will now be resumed without other deviation from it than that of improved execution. In the letter-press belonging to this portion of the "Companion," we meet with an idea not unworthy of attention. As the addition of the Vernon collection will require either the removal of the Royal Academy from the building in Trafalgar Square, or the erection of a new edifice for the National Gallery, it is suggested that in the latter and more probable case, the block of houses between St. James' Square and Pall Mall would afford the most eligible site for the new structure. There it would be in just the same neighbourhood as the present Gallery,—in a locality sufficiently central as regards the western portion of the metropolis,—in one long familiar to artists, it being in the immediate vicinity of the British Institution as well as of Trafalgar Square; whereas the removal of the National Gallery to Hyde Park or any of the outskirts of the town would be attended with more or less inconvenience. On the site proposed, the new building would be perfectly insulated, and at such distance from the houses nearest of all to it, as to be in no danger whatever from fire. The sole difficulty is the cost of the present property, which would no doubt be very considerable: still, in so important a case that ought not to be allowed to become an insuperable objection; at least not unless some other situation can be pointed out that would recommend itself nearly as well for the purpose. It will, perhaps, be thought premature to fix upon, as yet, any site definitively for a building that may not be required for many years to come. In our opinion, however, it is better to do so, while there is time for doing so deliberately; since by postponing it, it may after all be done in a hurry. Not only should the site be determined upon, but architects should be invited to send in designs, for preparing which a couple of years or even more might be allowed them, so that they would have leisure to study the subject. Those designs should be afterwards deposited where they would be open to the inspection of the public for another couple of years, or until the time arrived for selecting one for execution. Were such course adopted, we should no doubt obtain a carefully studied and well-matured design,—one that had in the interval best stood the test of criticism and obtained the greatest number of suffrages from unbiassed public opinion.